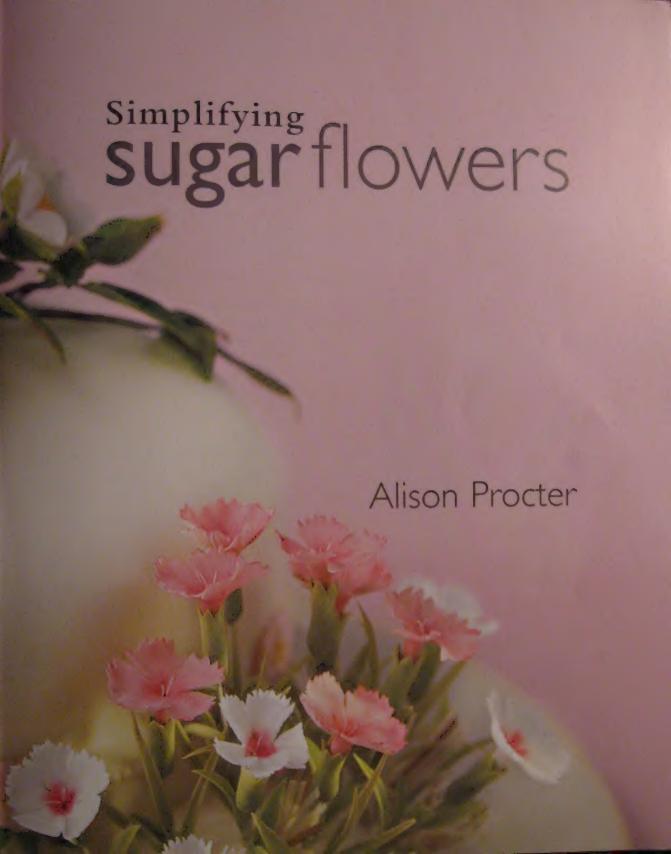


simplifying sugar flowers







Contents

hamodaction	5
Equipment, restinaques	
and recipes	6
man No. 18	
Charles .	12
Marian .	
Leows	12
Communications .	€
The latest winds when the same	

lesters.	74
Corners and templates	124
Suppliers	1.27
Children William Comment	127
Inlex	128



Introduction

The aim of this book is to help newcomers to the art of making sugar flowers achieve pleasing results right from the beginning, by simplifying the techniques involved. It should also assist those who have been decorating cakes for some time, by opening up all kinds of possibilities for making flowers that have previously seemed unachievable.

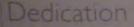
It was never my intention that every flower and leaf should be copied exactly – use my examples as starting points, and then allow your own ideas to unfold. Learn to think shape not flower, and you will soon discover that there are only a few basic shapes, but thousands of flowers to be madel

In addition, I have offered some new ideas on making up the finished flower arrangements and presenting them on cakes in a range of shapes and sizes, which should make this whole process a lot easier and the finished results more successful.

Again, no fixed quantities are specified for the flowers used—it's up to you, just remember to use plenty of leaves, as the

various greens provide a backdrop that makes the colours of the flowers appear more vibrant.

Working in these ways, my sugarcraft has helped me to understand and study the flowers I paint in watercolour and oils. I hope you will enjoy making the flowers in this book as much as I have, and that the ideas demonstrated here will prove a springboard to many more exciting projects of your own.



This book is dedicated to Tony, my ever-patient and supportive husband, and to my family, especially my grandchildren Emma, Oliver, and Benjamin.

To Lisa Procter, my grateful thanks - without your computer skills I would have found writing this book very difficult indeed.



Alin M. Procter

Equipment, techniques and recipes

he basic equipment needed for making the flowers in this book is listed here and these items are not repeated for each flower project. However, any special equipment required for making a particular flower is listed with the instructions for that flower.

EQUIPMENT

CUTTING BOARD Choose a purpose-made

polypropylene board. Before use, prime it with a little *firsh* vegetable fat rubbed on with kitchen paper.



A cutting board measuring 30x24cm (12x9;5in) is the most useful size

If you are right-handed, keep an area on the right-hand side of the board that you grease each time you work a shape. Always position the board at the edge of the table, and your work at the edge of the board.

I rarely use curnflour on my board or tools. Where used, this is specified in the instructions for the projects. Make sure that you wash your board regularly in hot, soapy water. It may become well marked from cutting out flowers and leaves, but unless the surface is deeply scored this will not matter. In fact, I prefer a well-used board — a new, shiny board tends to be more of a hazard than a help.



Bind the florist's tape with tension so that it will remain in place.

WIRES

The gauge and colour of wire required for making the flowers is listed in the individual projects. I generally use white for petals and green for leaves and stems.

However, not all plant stems are green. There are many different-coloured wires on the market, but they are usually 26-gauge.

To produce a specific colour for a project, put a drop of the appropriate droplet colour (see page 10) on a plate and add drops of water until the desired colour is achieved. Pull white

wires through the diluted liquid, holding them down with a damp sponge. Immediately place the wires on kitchen paper to dry.

Alternatively, place some dusting powder - especially glitter powder on a wet wipe, fold over the paper and then pull a white wire through.

To hook a wire, bend over one end by about 2.5mm (%in) with tweezers.

FLORIST'S TAPE

Florist's stretch paper tape is used for making all the flowers in this book, If you use a tape cutter, clean the blades

EQUIPMENT AND MATERIALS

- Dusting powders
- 2 Palette
- 3 Samuel
- 4 Wire cutters
- 5 Scitores
- 6 Leaf aid tool
- 7. Tweezers
- B Leicester tool
- 9 Palette knife
- 10 Paintbrush
- II Craft knife
- 12 Dogbone tool
- 3 Florid's tane
- 14 Cocktail sticks
- 5 Salaran of amon
- 6 Rower part
- 17 2-1 ne mn

frequently. The tape will blunt the blades, so change them regularly.

White tape can be coloured to a specific shade to make coloured bracts, stamen heads and so on. Place a length of full-width white tape on kitchen paper and dip a make-up sponge into the appropriate dusting powder (see page 10), then brush the tape vigorously on both sides. Then cut, if necessary, to the correct width.

FLOWERPASTE (GUM PASTE)
The recipe for the flowerpaste used to make the flowers and leaves in this

book is provided on page 11.

Keep flowerpaste in small amounts of deep colours. When you need it, use a small quantity to colour fresh paste by kneading together. For secondary colours such as violet or peach, mix two already coloured pastes together (blue and pink, or yellow and pink in these examples). Working in this way means that the colours are easier to repeat, and a better result is achieved.



Work with small amounts of paste to form the shape that you want.

Work with a small amount of paste at a time and keep the remainder (and any paste pieces already worked) covered to prevent drying out.

After a lot of working, if the paste starts to become a little stiff, try adding a drop of water.

Go through your small packets of flowerpaste at least once a week and knead them. Any paste that has become slimy or hard can be thrown out as it will be impossible to use.

Once you have opened a new packet of flowerpaste, take great care always to keep it double wrapped in plastic when not in use.

CUTTERS (see pages 124-5)
The instructions for individual flower projects each specify the





Flower, petal and leaf cutters come in a range of different sizes. In this book, most cutters are used to make more than one flower.

cutter(s) needed to make that flower. If you do not have that particular cutter, you can use the illustration as a template (see pages 124–5): simply trace it onto a piece of lightweight card, cut out the shape and place it on the paste, then cut out around it with the tip of a sharp knife or small pair of scissors. A few of the flowers do not require a cutter.

Always make sure the paste will come off the board before you cut out. Try to take the cutter off the board with the paste in it, then brush it against the heel of your hand to give you a clean shape without any rough edges.

NOTEBOOK

It is a good idea to keep a record of plant shapes and colours in a notebook, by either writing notes or drawing a detailed diagram (or both). The real thing never seems to be available when you need to copy it, so make sure you jot down details when the opportunity arises.

TOOLS

A selection of the following tools is used when making most of the flowers in this book.

COCKTAIL STICKS

These are plain wooden sticks, not to be confused with toothpicks with a carved end. To prepare these for use, cut off one end with wire cutters and then round it off with an emery board or sandpaper. Before working flowerpaste on a lightly greased board with a cocktail stick, always press it down with your index finger to make sure it sticks.



The blunt end of a cocktail stick is used to push paste into small spaces.

There are four different pressure points on a cocktail stick: the point, the shoulder, the main shaft and the blunt end. The 'shoulder' is the lowest part of the point. It is used when you want to thin just part of the petal. Use the blunt end when every part has to be spread.

LEAF AID TOOL

This tool is extremely useful for veining and curling petals and leaves. Rubber veiners are unnecessary in most cases, and excellent results can be achieved by using the leaf aid tool combined with paint effects.



Stroke the leaf aid tool across paste, applying very little pre-

LEICESTER TOOL

This tapered wooden tool is very useful for rolling out areas of paste that are too small for a rolling pin but too large for a cocktail stick.



A Leicester tool will not bend, and does not slip on the paste.

DOGBONE TOOL

This tool has a large and a small rounded end, and is used for making soft curves.



Working on soft foam, pressure from the dogbone tool will curve petals

FLOWER PAD

Push the wire of your flower into this, so that you have two hands free for working. Insert only one item at a time, to avoid damaging completed work. A circular pad is better, as it does not tip over as readily as a square or rectangular shape.

A polystyrene block is useful for holding completed flowers and leaves while they dry.



Insert the flower in the flower pad while working the next part.

FOAM

Two types of foam are used as working bases when making the flowers in this book: hard and soft. They are not interchangeable, so follow the project instructions carefully. Ripple foam is also used in some projects as a flower support.



Use ripple form to help support petals while they dry.

TECHNIQUES

WORKING THE FLOWERS

Work the paste until it is pliable and stretchy before rolling out. Do not roll it out too thinly, especially where you will be working on it with a cocktail stick.

- Always try to use a cutter shape that is narrower than the finished article, even if you have to cut pieces away from certain areas at the start in order to help achieve the final shape.
- When thinning and shaping the paste, work with the shape on a lightly greased board. Treat every petal or leaf, however small or large, as two halves, working one half outwards in a fan shape before repeating for the other half.
- When working on flowers and leaves, try holding the leaf aid tool, dogbone tool, and in some instances the paintbrush, from above the shaft. If you hold them from underneath this raises the angle and can cause excessive pressure.



Use a pair of blunt tweezers to pinch the paste into the required shape.

• It is very important to get used to holding wires between your thumb and third finger. This will enable you to move the wire at a speed convenient to you while you model, pinch paste onto the wire, or remove surplus paste with your two index fingers and the thumb of the other hand. Try never to use just two fingers. It may feel very awkward to start off with, but persevere.

Place a petal on soft foam to help the curving of the edges with a leaf aid tool.







to the second specially of the second second

ealth in the state of the state

on unit





RECIPES

FLOWER PASTE (GUM PASTE)
All the flowers and leaves are made with this universally useful paste.
(Commercially made flowerpaste is available from all good cake decorating and sugarcraft shops.)

450g (1lb/4 cups) icing (confectioner's) sugar
3 level teaspoons gum tragacanth
2 teaspoons powdered gelatine
5 teaspoons warm water
2 teaspoons liquid glucose
10g (10z) white vegetable fat (shortening)
I large egg white

- 1 Sift the icing (confectioner's) sugar into a bowl and mix in the gum tragacanth. Warm in the oven, over a pan of hot water or in a microwave. Meanwhile, put all the temaining ingredients except the egg white into a bowl over a pan of hot water and heat until liquid. Pour the liquid into the warm sugar.
- 2 Warm the beater for the mixer.

 Transfer the sugar mixture to the mixer bowl (if not already in it). With the mixer at its lowest speed, pour in the egg white, placing a cloth over the top as the mixture starts to take up the egg white.

 Beat until the mixture begins to cool. As it thickens it will come away from the side of the bowl in strings.
- 3 Store the flowerpaste in a plastic bag inside an airtight container in the refrigerator. Leave for 24 hours before using.

GUM ARABIC SOLUTION
This is used in conjunction with Holly
Leaf or Fern droplet colour to paint
leaves. Place 1 part gum arabic to 3
parts triple-strength rosewater (available

parts triple-strength rosewater (availabl from good chemists) in a screw-top jar, give it a good shake and when dissolved strain into a jar with a lid.

GELATINE DROPLETS

These are used to look like dew on leaves, petals and lacework.

30mi (Ifl oz) cold water 2 level teaspoons powdered gelatine

- 1 Pour the cold water into a small bowl, sprinkle on the gelatine and allow to 'sponge' (about 30 seconds). Place the bowl in a saucepan of warm water and heat through gently.
- 2 Tape part of a roasting bag securely onto a board with masking tape. When the mixture in the container becomes clear, suck up the liquid with a straight glass medicine dropper. Then release one tiny drop at a time onto the board: the action is to touch the board and lift away. Keep the pressure constant on the rubber end to avoid sucking up air. If some droplets come out with air, these will dry with the appearance of little bubbles, which can be used to look as though a drop of water has just fallen. You may need to rinse out the dropper in hot water from time to time, as the gelatine tends to solidify if allowed to cool inside the narrow dropper.
- 3 Leave the droplets to dry at least overnight, then scrape them off the surface with a palette knife. Handle

the droplets with
tweezers – you will not
break them. Attach to
the leaf or petal with
dots of royal icing,
or dip into egg
white and then
stick onto the leaf or
petal edge or surface
Store in a small container. Gelatine
droplets will keep almost indefinitely

SUGARPASTE (ROLLED FONDANT)
This paste is used as the top covering on a cake that has been covered with marzipan or buttercream

- 1 egg white, made up from dired egg albumen 2 tablespoons liquid glucose 575g (1/alb/5 cups) icing (confectioner's) sugar A little white vegetable fat (shortening) if required
- 1 Put the egg white and liquid glucose into a bowl using a warm spoon for the glucose.
- 2 Sift the icing (confectioner's) sugar into the bowl, adding a little at a time and stirring until thickened.
- 3 Turn out onto a work surface dusted with icing sugar and knead the paste until it is soft, smooth and pliable. If the paste is dry and cracked, fold in a little vegetable fat (shortening) and knead again.
- 4 Put the paste into a plastic bag, or double wrap it in ching film (plastic wrap), and then store in an arright container



flowers



Anemone

YOU WIL NEED

the state of the s

er cer i type

tyre or the

. .

. . . .

,

Acoderful, about displayed this actively that you will need their flower to enhance the offert although you could a some esting meeting meeting to the source of the sourc

111111

I Make the stamens to bowing the instructions on page 10, winding the thread abound court frage ts, about 60 this standard two 5 in 2m lengths of 3 againgt winte which hips this standard wints to 34 gauge gran wires to 60 for each stein. Tape they with this standard that we of the standard that we of the standard to the of the standard to dry or stright.

2 When the pull in stitlered thread downwards using to yets univing toem firely User partitions with 184 k colour and 1940 characteristic to present the colour had 1940 characteristic to present the colour known to present the colour

running too far down the the

Form a small ball of purpled

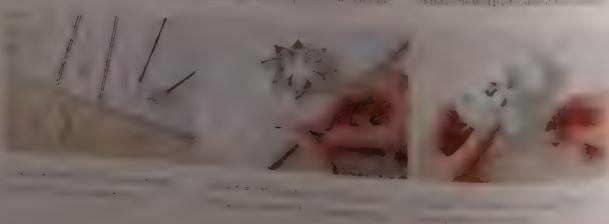
flowerpaste (gum paste)

to go in the centre of the protection of the paste is purpled

Punt some against the first protection of the standard in the paste in the standard in the paste in the standard in the paste into the middle of the standard ball appropriate the stand

Fig. h

31 or classifier of the white developer a little



the work. Hitten around the edges with your fingers, place on a lightly greased board and roll out reasonably thatly, leaving a very small pimple in the middle. Out out the shape with the No. 9 cutter and, with the paste near the dge of the board and treating the petals as two halves, work on the shape with a cocktail stick to convert the points into rounded shapes. Work on alternate petals, then the remaining petals this will ensure that some come forward and some go behind

4 If the paste is still pliable enough, turn it over (pimple underneath) and work the edges over your index finger with the cocktail stick, so that the upper surface becomes more textured. Curve the petals on soft toam using a leaf aid tool. Make sure the pimple is in the middle—if it isn't, howent by gently rolling against it with the rolling pin. With the pumple and one ith ind the shape back on the toard, lightly mark a continuation line from the ends of the petals to the centre with the hook of the tool.

5 Paint ag white onto the wire at mointed beneath the stamens, and



quickly push the wire plus stamens through the flower shape. The wire should pass through the pimple, which is on the underside. Position the petals just below the stamens, making sure that you do not pull the stamens through too far. Immediately push the wire through ripple foam, and pull it through until the petals are resting gently on the foam. Arrange them carefully, remembering that the paste may be quite fragile by this time. Leave the flower to stand in this support, preferably overnight

BUDS

6 Tape together two 8cm (3m) lengths of 24-gauge green wire with half-width florist's tape and hook the end. Form a shape with white

(or just off-white) flowerpaste that is similar to a rose centre (see page 52) but with a more rounded end. Dip the hooked wire in seg white and pull it through the paste. Allow to dry thoroughly

7 Roll out some white flowerpaste and cut out the calyx shape using the No. 32 cutter. Work the paste as for the petals in step 3. Bring two inwards and leave three out if possible. Dip the dried bud centre in egg, white and then pull the wire through the calyx shape until the centre is in position. Stick two petals to the bud centre and then arrange the other three petals carefully, adding more egg white if necessary to hold them snugly upright. Bind a pipe cleaner to the bud stem with full-width tape

1 FAMES

8 Follow the instructions on page 67 and see photo (left

COLOURING AND ASSEMBLY

9 Paint the flowers and buds using
Paint Aid and dusting powder in
your chosen colour. Attach the three
leaves to the flower stem about
2.5cm (fin) below the flower head,
but a little closer to the b





Bluebell

YOU WILL NEED

F 1

 The prest, it describes at grown will nour hedgerows and so a far in ordered and decisted and than the more robust to a relation relation to a son Doingt it is no deep a blue for the part the fower sheed to be disted a darker colour when dry can be a mixture of mauter and other

1 Prepare the wires and florists tape to flowing the instructions on pages of Tose Recal Blanchophet colour to colour for a Banchon to a least seat 30 and to a least seat 30 and to a least seat of the flowers and trisfor Many Mistalasting pewel to the most winterflorists the for the little tracts to at the tipe in help for a seat the later tracks the later trac

I and

Make marks on a piece of card paper against which to measure one, so that the flowers will all the same size. Open up the point of the cone with the sharp end of a coekt all stick and hollow out about two thirds of the length. Cut out six the pess around the open end using the possessors. Roll each petal with the blunt end of a coektail stick, holder, the flower against your madex finger to do this

3 Place the flower upright on hard to in with the petals splayed out Proceeding the blunt end of the cocktail rick on the petal, roll it lightly to with the end, and then roll it bad op the processing the pressure satisfies a youngo. This will make the posterior are



4 Dip a hooked, blue-stained wire into egg white and pull through the flower, until the hook is embedded in the paste. Insert three small stamens so that they just show below the petals. Tape a bract a little way down the wire. It can be moved up or down when you assemble the plant. Each one should eventually be positioned where a flower stein joins the main stalk.

5 When the flowers are dry, dust the stalk end with a small amount of African Violet powder, then brush with Iris or Mauve Mist down the full length of the flower as far as the curled-back petals.

Buns

6 Make some small oval back trop greet flowerpaste and some sarrable larger ones from blue paste. When these are day destison, of the ring a tips of the great books with line desting powder. Dust the over past in the some way is the open flowers (see step 5).

7.1 perwoorthise buds to the with the action for the state of the stat



the tropological property

8 Using Year of the star top th

1

9 For the interior source king and colouring leaves, see pages 12.5 Milk the interior 28 milk the interior of the street in the proof of the street interior of the street interior of the street interior of the when dry, proof the street interior of the



fricid the flower against your finger and thin each petal a with blunt cocktal stick



With the flower upright, roil to make them curriculous ands.



as far as the cu

Broom

YO WILL NEED

tiny, so rather than the paint it on. The sland other flow

F CA S

1 Carson Servingths of Services gives who induces one and like i ship percurptive or towerpiste am paste extrema to extense on portraction, or ordranging ed a traction of the attack and the clock for it regional walk properties wastern the tose to do to with the trace of the CALL TARTE TO COLUMN TO The transfer of the transfer of 1. 1. 11 - 1 - 1 - 1 - 1 the the west thank Siky of the part of the Day Brate . Trees tt. dreat with the 17 177 .

2 Roll some more yellow past a little thicker than usual and out the number of shapes required the flowers using the No. 1 cuttor K. pactors is will cover the pactors in the flowers of process the form the flowers of process the form advance to process the pactors in apostor of will be the form advance to the flowers of the flowers of the pactors of the edges on Place on soft foam and curve the write parts of the edges of the pactors of the edges of

spreading the paste. Then
the other half. The
petal should now look
andard (back) petal of a



foam and indent the centre with a palette knife. Curve the petal edge on both sides with a leaf aid tool. Paint egg white onto the lowest part of the middle petal and position the bud (keel). Pick up the flower and pinch the back to make it more secure on the wire. Keep the keel in line with the wing petals.

LEAVES

4 (For full instructions on making and colouring leaves, see pages 62-5.) There are often three leaves at the base of each flower stalk, although the plant may look better balanced if the first flower on the stem has just one. The leaves should be pointed and very small, perhaps only about 1.5cm ('Am) long and 2.5mm (%in) wide, with the middle one slightly longer than the other two. (in some varieties the leaves do not appear flowers are nearly over.) Make the leaves with 30-gauge green wires. When dry, paint with Fern droplet the top side only

END BUD.

5 Form a bud (growing tip) for the end of the stem by cutting a piece of half-width florist's tape approximately 2cm (%in) long fivist half the length, bend this over and squash together, leaving the remaining half flat. This end can then be used to bind the bud onto the wire

ASSEMBLY

6 Tape the flowers onto 24-gauge green were using half-width florist's tape, with about 2.5cm (1in) in between them. The flowers should each have a little stem, about 5mm (7/m) long. Using half-width tape, join three leaves together making sure that none of the stems are showing, and position these at the base of the flower stem. You can then position one broom flower plus leaf or leaves approximately 2.5cm (1in) from the next group, or further apart at about 5cm (2in), depending on the type of effect that you want to create. Dust a little Sunflower dusting powder onto the edges of the petals and buds to finish









Camillon

YOU WILL NEED

.

Attaining and the following the state of the

T ·

1 Exp. 1. The two Months of the American Arisin type of th

2 ...

to the edge

3 P e the shape on hard ton

1 Position the pointed

1 tail stick along the full fe

1 al and rock until the sic

curl upwards. Place the soft foam and gently



stick pressed into the petals, gather them together, and then shear away any surplus paste from the bottom part with a knife. Paint egg white on the base. Pick up the petals with a palette knife and wrap around the hooked wire.

5 Place the next two shapes on either side of the centre as they are worked, and then the last three or four around the whole flower. Avoid too much build-up of paste below the petals, removing the surplus with seissors or your fingers as it could become too bulky for the calyx.

CALYN

6 Form a cone from green flowerpaste about 2cm (Viin) long, that is pointed at one end and slightly rounded at the other. Hollow out the narrow end about halfway down. Thin down the rim using a cocktail stick and cut out five V shapes. At the stem end make two cuts, opposite each other, by sliding the paste until they are nearly together, and then making a little snip. Repeat in between but lower down. Push

the points back into the callyx, so that they are not sticking out. Paint egg white inside and slide into position below the petals

BUDS

7 These are not essential, but are easy to make if required. Tape together two 28-gauge green wires with half-width white florist's tape and hook one end. Form a pointed cone from green flowerpaste and sinp the rounded base in the same way as for the callyx of the open flower (see step 6). Dip the wire in egg white and pull through the bud—the end may need to be reshaped back to a point. Allow to dry, then dust the pointed tip with a little yellow dusting powder

LEALES

8 (For full instructions on making leaves, see pages 62–4.) Make the leaves with 30-gauge white wires You may need to add white paste to the grev-green to achieve the shade you require. Cut out a number of narrow, pointed leaves of varying lengths and tape several of these around the base of each flower stem.



9 If you want to add the small cm = 1 leaves to the stem, bind quarter width white florist's tape around the stem in one place to build up a thickened part. Roll out ome grey green paste very thinly on a lightly greased board and cut out on narrow shape, about 2.5cm (1m long, which will give you two lear Lift the shape off the board carefull using a palette kinfe, place on soft foam and indent sharply with the palette knife throu in the centre Paint the centre with egg white up the wire to a point just above the into place. Curve both sides gontly



Bind white tape around the stem to build up a thick area for the small leaves.



th change part and prict of

Chrysanthemum

YOU WILL NEED

Cutter Nos 15, 16, 30 and 31

Flowerpaste (gum paste) coloured with Melon paste food colour and mixed with white paste to make cream for flowers (or colour of your choice).

Christmas Green for flower centre, calyx, buds and leaves

Nile green florist's tape

Dusting powders in autumnal colours such as Mustard, Burgundy, Blood
Orange and Sunflower

Fem droplet colour

Gum arabic solution

Chrysanthemums are an over 1 and 1 a

FLOWER

I Cut two Som Ray knowledge of Reading to the product a wife the area of the product and a product a

cut out five large shapes and five make one full flower). You can stop at almost any stage, provided the flower has a rounded shape overall

3 Keeping the other shapes covered, place one of the small shapes on a lightly greased board. Cut each petal

at least three times with a that you have the second to the second to the polymer that you have the polymer to the polymer to

4 D; it is the white on the white. Paint egg white on the B; it is the paint egg white on the B; it is the paint egg white on the paint egg white egg white on the paint egg white egg white

53 .







either side and placing the last two across the small gaps. After fixing each layer of petals, remove the surplus paste underneath.

6 Now work the large shapes. Prepare the next two following step 3, and fix these across the two previous joins. Again remove the surplus paste.

7 Cut the final three shapes twice to each 'finger', producing three petals. Thin down as before (see step 3), and cut with scissors if they have joined back together again. Turn over, place on soft foam and curl the petals backwards with a leaf aid tool, then fix around the flower. By this time the flower will be larger and you may need two shapes and an extra couple of 'fingers' (six petals), or even the three complete shapes. When dry, dust with your chosen colour.

CALYX

8 Using slightly thicker green flowerpaste, cut out the calyx using the No. 30 cutter. Thin down the edges with your fingers to make the calyx large enough to cover the slight



bulge at the back of the flower.

Mark the back of the calyx with scissor cuts, starting from the centre and working out until you reach the edge. Turn the paste over, place it on the soft foam, and curve the shape with a dogbone tool. Paint the uncut side with egg white and slide into position behind the petals.

Burns

9 Cut 5cm (2m) lengths of 28-gauge green wire, hook one end and dip in egg white. Take a small piece of green flowerpaste, form it into a ball and mark from the centre top down to the stem all the way round, using the back of a craft knife or the

hooked end of a leaf and tool. Pull the wire through and pinch the paste into place. Allow to dry. Cover the wire with half-width florist's tap-

LEAVIS

10 (For full instructions on making and colouring leaves, see pages 62–5.) Using green flowerpaste and the No. 31 cutter and/or real leaves make some small leaves to go close to the flower head, and some larger ones for further down the stem. Use 28-gauge green wires for large leaves and 30-gauge for small ones. When dry, paint the leaves, buds and calyces with a mixture of Fern droplet colour and gum arabic solution.



Clematis

YOU WILL NEED

7 , 41

Your neet for a to be a See a receive two trans are maps use just one

est 1 est 1 stor , we decoration on to:

41, 1111

1 Marines marks at a sa ner charactery w. engi the transfer of the transfer and a contract of the state of the At I per to a contract t energy and an arrangement the commence of the state of 1 , , , , ,

dilute a drop of Bi colour with water, dip t ends in this liquid and blot with kitchen paper the colour running too f threads). Use a paintbru the centre short stamen colour and blot immedia

FLOWER

3 Form a ball of coloured flowerpaste (gum paste

d and roll out, le * r paste in the mi



4 Working on a lightly greased area of the board and using the sharp end of a cocktail stick, work both halves of each petal in turn. If you want a rounded end to the petal, roll over the point with the cocktail stick. As each petal is worked, lift it gently upwards so that there is more for the

next petal to spread. Repeat all the way around the shape. If the paste hasn't dried too much, turn the shape over (pumple underneath) and work the edge of each petal over your index finger with the sharp end of the cocktail stick or other tool.

5 Lay the flower on soft foam and then indent through the centre of each petal using a leaf aid tool. Place the flower back on the board and lightly indent continuation lines from the base of the petals through to the centre.

6 Paint egg white on the wire behind the stamen threads and push

this stem down through the flower and pumple (which is underneath until the stamens are in position. Pinch from behind to secure. Push the stem through ripple foam using the pre-made hole until the petals just sit lightly and are supported; do not pull through too fair. Virial to dry without moving the flower.

7 Holding the flower head carefully dust the petals with a stronger colour making sure your fingers support it well at the back throughout. Do not worry it the flower comes away from the stamens, mix a little of the same coloured flowerpaste with some egg white and paint this in and around

the older the place again and to disc

LEAVES

8 (For full instructions on making and colouring leaves, see parts 62–5.) Make the leaves us to 28-gauge green wires. Using cutter Nos 23 and 24 (and smaller shapes it required), cut out a centre leaf and two side leaves, vein with the leaf and tool, and give each one a slight bend. When dry, tape the leaves together with florist's tape and paint with Fern droplet colour and pain arabic solution. Make several groups of different sazzed leaves.









control of ours

Cornflower

YOU WILL NEED

** 4

---CAN THE EMPTY REAL My Hay as promote the · raser e se · con control in the first place. + to " po _ , "p " " , and the state of the state of 1, 2 19 1 1 1, 2 HT THE HE THE pag 4 4 1 1

General, thought of as bale, annual countly were a range of colours. Fach flower is made up of many floret are time consuming to make so this method creates a of the flower rather than an accurate copy

FLORERCIN'RE

I Form a conc from mauve-violet flowerpaste gum paste about 5mm in long and slightly less across the open end. Tipe together two Sem. Bin lengths of 26 gauge green wire with floures time. Hook the wire. dip in egg write and pull through the cone Using sharp pointed sessors cut the rop surface deoxer especially all from a the cage. Pushmabout hy. Spin in household thick Hack stimen throat Anony to dry protection overhight.

From the

2 Roll out some base flowerp iste and out out about eight pic as asing the No. 15 cutter. The exact manner depends on the size of the how well you bunch the on one shape at a time the left-hand petal it handed. Place the shap of a lightly greased boar cocktail stick, spread th from the centre one way the other to form a triane direction of the color part should now to the board, our out to a recent Values dong the 12 11 UNIONE CONTRACT MANUAL

3 for extrict in tar to Show by true on the Profits the state of the



the second of the second



the same and the same



from side to side. This will change the shape from a point to a curve. Fold the shape over, work the middle petal in the same way, and then the last one. Place the shape on hard foam, or the hard part of the palm of your hand, position the shoulder of the cocktail stick at the

base of the first petal, tipping it downwards very slightly, and rock This action should bring the sides up, forming a floret. Repeat this action on the other two petals

4 Cut out a V shape from the base and then, working on a lightly greased board, press the sides towards the centre, until it is all one piece again. With the pointed end of the cocktail stick pressed into the petals, gather them together, squash the paste at the base, and then shear away any surplus from the bottom part of the shape with a craft knife.

5 Paint egg white onto the paste below the petals, pick up on a palette kinfe and place in position on the



side of the dried cone. Curve back the tiny outer petals over your index finger using a cocktail stick

6 Continue working each shape in the same way. As you add petals overlap the previous one slightly until the flower is complete

CALYN

7 Form a fairly rounded cone shape 2cm (½in) long from green flowerpaste. Using the pointed end of a cocktail stick, hollow out the narrow end, then cut out five rough V shapes around the rim. Cut V shapes on the calyx using scissors, then paint egg white into the cavity of the calyx and pull the flower through into position.

8 All to a dust the flower with African Violet and on Ultramarin powder. Use a blopenical to mark to tringed effection the surface of the control.

LIAVES

9 (For full instruction

on making leaves, see pages 62–4.) Cornflower leaves are usually short narrow and pointed. Make them on 5cm (2m) lengths of 30-gauge green wire. Cut out the required shape about 5mm (2m) wide and 2.5–4cm (1–1/m) long. Lift the shape off the board carefully with a palette knife place it on soft foam and then indent the main vein with the side of the palette knife. Curve the leaf slightly and then put it on one side to dry. Make about three leaves for each flower stem.

Burns

10 Make a small pointed cone from green flowerpaste and mark in the same way as for the calex on the full open flower (see step 8)



.



before the flower is pulled into place



Cyclamen

YOU WILL NEED

Cutter Nos 14 and 34
Frowerpaste (gum paste) coloured with
French Pink droplet colour (or left
white) for flowers, pale Christmas
Green paste food colour for calyx
and leaves

28: and 24-gauge green wires
Beige florist's tape
French Pink and Holly Leaf
droplet colours
White stamen thread

of pine, to deep migent in The pentitle known in the distribution of pine, to deep migent in The pentitle known in the distribution of the distribution of the different sizes and shades of green.

PLIAIS, CAIYA AND PISTH

1 Tape together two 16cm (6½m)
24-gauge green wires with half-width florist's tape and hook one end. Form a small cone from pink flowerpaste and hollow out until about 5mm (½m) across. Dip the wire in egg white and pull through When dry, bend the wire into an S.

2 Cut out a calyx from green flowerpaste using the No. 34 cutter. Paint the rounded end of the cone with egg white and fix the calyx firmly in place. (Alternatively, this can be done before the wire is bent.)

3 Using the No. 14 cutter, cut out two petal shapes from pink (or white)

flowerpaste. Place one near the of a lightly greased board and copetals to a pointed shape, then on one petal using the shoulder calcocktail stick, until the required shape is achieved. When you has shaped all three petals, cut off the point at their base.

4 I ightly indent the paste below petals by pressing down the point the cocktail stick – do not cut the paste. This gives the impression that all the petals are separate. Pick up is petals and twist each one in turn

5 Holding the shape with the flat end balanced over the end of your thumb, paint the base with egg white





for about 1cm (/4m). Fix onto the cone opposite the wire and push a little of the shape inside using a blunt cocktail stick. Ensure the petals are stuck both inside and out.

6 Cut one petal off the second shape and work the other two as before, then again cut off the bottom point. Fix in place so that a petal lies on other side of the wire. Allow to dry.

7 To make the pistil, paint egg white into the cone, push in a tiny piece of pink (or white) flowerpaste and then put a short length of white stamen thread in the centre, so that it just shows above the rim. Allow to dry.

8 Turn the flower over and straighten the stem. Paint a deeper colour at the petal base (pink on white flowers), then brush upwards gently with a clean, damp paintbrush to remove any hard edges. Paint the same colour on the stalk and rub it up and down with your fingers.

Bubs

9 Form a pointed cone from pink (or white) flowerpaste about 1cm (/21n)

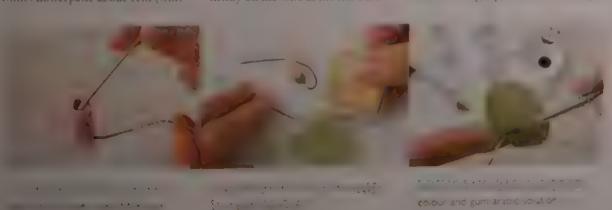
across. Cut two 5cm (2m) lengths of 28gauge green wire, tape together with half-width beige tape and hook one end. Dip in egg white and pull through the cone. Mark the length of the paste five times with a palette kinfe, roll between your fingers and twist the shape from the point. Cut out a calyx from green flowerpaste, paint with egg white and fix on the rounded end of the cone.

LEAVES

10 (For full instructions on making and colouring leaves, see pages 62–5.) Cut two 8cm (3in) 28-gauge green wires and tape together with beige tape. Cut out a number of heart-shaped leaves freehand (see page 126) from pale green flowerpaste, in different sizes. Using a serrator, cut away at the edge, leaving a nice rounded shape. Lift the leaf carefully off the board and place a leaf aid tool firmly on the wire at the leaf base.

Bend the wire until the stalk is nearly at right angles to the paste. Hold the stalk between two fingers and indent the main veins on the upper surface with your palm supporting the leaf Allow to dry

11 Paint the top of the leaf with Holly Leaf droplet colour and gum arabic solution, then remove with a cocktail stick to make the veins. Use a cotton wool bud to remove paint to make the light patches near the edge



Darioal

You A L. NEED

FLOWER

1 Cut two appropriate lengths of 26-gauge green wire and hook the end of one (unless you are making very small flowers, in which case

2 To make the trumpet, form a small cone from vellow flowerpaste (gum paste), about 3cm (1/an) long and 5mm (an) across at the wide end. Using the blunt end of a cocktail stick hollow may the wide end to the past.

3 Westing of a count, from the curof the trumpet with the blunt end of the rocked stall allows, were, turned-back edge, hold the cone at talk it was to the cular at the point. and full again. Plents of con-(cornstarch) on the cocktail siboard will make this process. To form the ridges on the the trumpet, roll it against the-cob husk or use a cockt on the inside, simply press pointed end of the cocktail such the paste all the way round.

4 Dip the hooked wire in egg and pull through the cone. To the paste really fine on the wind below the trumpet, 'squash' the and then trum off the excess sides of the wire. Cut three 5n (but) lengths of vellow stamen thread and push into the trumpe. There should really be a total of stamens and a pistil, but with the smaller flowers there is not enough.



5 Roll out some yellow flowerpaste and cut out the six-petal shape using the No. 18 cutter, making sure the maste is not too thin. Cut three alternate petals to one shape and as shown. Work the petals with a cocktail stick, making sure that the first three alternate petals are wide at the base, then work the remaining petals. The first three should come forward automatically. Give shape to the petals by working them on soft foam, bending three back and then curving three forward, using a leaf aid tool. Work on the edges of three petals to curve them slightly, and put some ridges down the centre of each shape with a leaf aid tool. Mark a continuation line from the base of the petals right to the centre with the hooked end of the leaf aid tool.

6 Paint the base of the centre (below the trumpet) with egg white and then slide the six-petal shape into position. Pinch the paste at the back to score

7 Tipe on the second length of wire with florist's tape, for the full length

of the first wire that shows below the flower throat. Form a small oval shape from green flowerpaste and slightly dent one end, using the blunt end of a cocktail stick. Paint the top of the green shape with egg white and slide it into place directly below the throat of the flower, hiding where the second wire joins. Bend over the completed flower head just a little. Paint the middle of the backs of the petals and the throat with diluted Fern droplet colour.

Hesk

8 Roll out some beige flowerpaste extremely thinly. Cut out a rough oval shape, bearing in mind the size of your daffodil. Thin down again using a cocktail stick: starting from the centre, roll with a rocking action and a lot of pressure, which will texture the husk. This should be very fine and crumpled-looking, so you can actually tear it slightly at the edges to make it look more realistic. Turn the paste over and place on soft foam. Indent through the middle with a palette knife, then curl the edges using a leaf aid tool—if the paste is sticky, dip the tool in



cornflour first. Paint the base of the husk with egg white and position on the stalk just below the flower. If you find this difficult with your finger leave the husk on the soft foam and press the stalk onto it. Crumple the husk before the paste hardens

COLOURING

9 Dust the flowers with deeper yellow, such as Tangerine or Saffron, on the trumpet and petal edges. Dust the busk with Oak and Pistachio

LEAVES

10 Follow the instructions on page 67. Tape two or three leaves to the base of each flower stem.



Thin down and texture the hush with a



below the flower

Dais/

14, 111. 1 148 16

45 "

form the process of the control of t

African entered of a conflexes are for the leaf by a freeze 1/4 percent of a constrepositive and point there is used the Indicate the parts become from the same rop darking the resione areata (too)

oute from their to the property

A Malliont once that the serperoand all out one on the petit maps , , , , , , ,

Working on a lightly greated cut each petal in half (or into) if you feel confident enough? each petal with the blunt end cocktail stick. Place the petal foam and curve them using a last tool, then work with a cut movement in the middle of the with a dogbone tool. Paint the of the shape with egg white and into place around the prepared flower centre.

1 . ..

4 For this flower you will need to make sure you keep the calyx small neat and cidy. Roll out some slight thicker green flowerpaste and cut the calyx shape using a No. 30 cut then cut out some small V shapes it was the call.



Marketine exellence





callyx large enough to cover the slight bulge at the back of the flower. Mark the back of the callyx with a series of seissor cuts, starting from the centre and working outwards until you teach the edge. Turn the paste over, place it on the soft foam and work the shape with a dogbone tool in order to curve it. Paint the uncut side of the shape with egg white and slide the callyx carefully into position just behind the petals of the flower.

COLOURING

5 Allow the flower to dry thoroughly, then dust a little Garnette dusting powder onto the backs of the petals, provided that this shading fits in with your overall colour scheme ~ not all daisies feature this touch of red colour

1 1

6. For fall, instructions in a more sent continuous acceptance of page 80%. More tracked as a continuous acceptance of the result of the resul



Make some little mcks along the

in the state of th

ASSESSBIA





Marie Control Control



Danthus

YOU WILL NEED

150 °C 6

From the control of t

- ----

1 Form some pink or whit

marbie-uzed ball, flatten all around pull up a dender cone — the mind .

petal shape with the No 6 cutte

Using a craft knife, cut away the

2 Cut into the outer edge with little cuts, so that as you thin and spread each petal by working it with a



Pull up a slender cone of paste from the middle of the flattened bar

3 Cut two 1cm ('4m) lengths of white stamen thread. Curve one end of each length and bend at right angles using tweezers, then insert in the throat.

CALYX

4 Like the throat of the flower, the calvx is very slender and quite long. Form a cone about 1cm (1/21n) long from pale green paste and roll it between your fingers until it is pointed at one end. Using the pointed end of a cocktail stick, open up the narrow end and hollow out about half the length. Cut out at least five V shapes around the rim using scissors and thin down the edges with the cocktail stick. Using scissors, make two V-shaped cuts at the base of the calyx opposite each other, and then cut again slightly higher up to form four V shapes in all Push these back in tlush with the surface of the calyx. Paint egg white myde, then slide the calvx into position behind the flower head and pin, h into place, leaving a gap of shoot 5mm ('4in) - the flower usually grows slightly away from the calyx as



LEAVES

5 (For full instructions on making leaves, see pages 62-4.) Using 30-gauge white wires, make the leaves from grey-green flowerpaste, cutting the shapes freehand (see page 126). Vary the length, keeping them narrow and pointed, with a good indentation through the centre of

each one. (A palette knife works best for cutting and indenting these leaves.) When dry, tape all the leaves together with white florist's tape, positioning them at the base around the smallest leaf and using progressively bigger leaves as you join in the rest around the flower stem at roughly the same point





Lightly curve the ends of the finnged petals with a balling or leaf aid tool



Slide the cahyx into place behind the fower head and pinch to secure

Eustoma

YOU WILL NEED

Cutter Nos 13 and 14

Flowerpaste (gurn paste) left white for bud calyx, coloured with African Violet dusting powder, French Pink droplet colour or Melon paste food colour for flowers, cream for large buds, pale Christmas Green for tiny buds. Christmas Green plus a little Heraldic Black droplet colour to make grey-green for flower calyx and leaves

30-, 28- and 24-gauge green wires 30-gauge white wire

Yellow, nile green and olive flonst's tape Cream and Dark Eucalyptus dusting powders, plus shade to match flower colour

Paint Aid

This flower is a great favourite with florists due to the fact that he fact that he

FLOWER

1 To make the stamens, bind yellow florist's tape around 30-gauge white wire at short intervals, then cut halfway along a length of the tape and halfway along the adjoining the wire. You will need five stamens per flower. To form the pistil, cover 30-gauge white wire with half-width nile green florist's tape and bend into the shape shown on page 124

2 Cover two 24-gauge green wires with olive florist's tape and hook one end. Decide on the colour of the flower and use this flowerpaste (gum paste) to make a cup shape about 1cm (½in) long and 5mm (½in) across at the open end with a slender, narrow base. Dip the hooked wire in egg white and pull through. Push in five stamens and place the pistil in the centre. Allow to dry overnight

3 Cut out two petal shapes

No. 13 cutter and cut " ; (making five Lasth, the said shape on the eart of a gent of board and cut the petils to app from about halow is down if a working on the att-hand p you are right-hander toward pointed end of a country. The k from the anidale of the para in a fan shape. The action a presrock twice on the same page. lift the cocktail stick at it to pro-When the petal is the required of fold it over and work the med ! followed by the one such a re-Turn the petals back, at 10% overlap. Turn one side . 1g. . . petal over the cocktail was to Thin down the paste on the . " V shape slightly to make it circ. enough to fit around the cup Parts this shape with egg white and stoke



The service of the se



Shape the petals one by one, working left to right (if you are right-handed).



Stick the three-petal snape and central cup using egg white

the petals to the dried cup. Hang upside down while you work the two-petal shape in the same way.

4 Thin down and paint the base of these petals with egg white as before and stick onto the cup shape in the remaining space, tucking one side in under the previous shape. Allow to dry hanging upside down. Paint just Paint Aid and cream dusting powder.

CALYX

5 Roll out some grey-green five strips about 2.5cm (Im) long and 2.5mm (Am) wide. Put one over your index finger, paint with egg. white and then press onto the flower from the base up, between the petak. leaving the last bit unattached.

6 for the Ing r budy mike comof cream flowerpaste, again with a .ong and indent from the wide end above the narrow part to the tip with a tipe palette knife. Hook a 28-gauge green wire, dip in egg white and

then pull through the cone. Twist the cone from the pointed end Make and fix on a flower (see step 5) the bud from the pointed end with a match the open flower

7 Make tiny budy from pale green flowerpaste using 30-gauge green wires. Pick up the paste for most of the length of the cone with straight tweezers to give the effect of a calvx Using Dark Eucalyptus powder and water or Paint Aid, match up the green and paint these raised ridges

8 For a bud about to open, make a cone about 1cm (1/21n) long, with a narrow piece under the base. Allow to dry. Cut out five petals as for the flower (see step 3) using the No. 14 cutter. Cut the petals to points. reshape and then position around the dried centre. Dust colour at the top of the petals. Make and fix on a calyx as for the open flower (see step 5)



LEAVES

9 (For full instructions on mal leaves, see pages 62-4.) Make thes leaves with 28-gauge green wii Cut out a number of leaves treehand (see page 126) from grey-green

ASSEMBLY

10 Cover the flower and bud stems with olive florist's tape. Tape on the smallest bud about 5cm (2in) down the flower stem, with the bud stem roughly 3cm (1/an) long. Use the smallest leaves at this point - there should be two leaves at each junction but there is no need to be too precise with this. Bring in the other buds and leaves at intervals of about 4cm (17/m), varying the lengths





Pick up indges of paste to give the impression of a calvx on the tiny buds



buds and leaves are added to the

Freesia

YOU ALL NEED

Melon pastu —— . . .

Christmas Green for buds and covers 28-, 26- and 24-gauge green wires

*

DUSTING PONDERS FOR FLOMERS

buds except white

Mauve Mist or los for mauve flowers

Mauve Mist or Ins for mauve flowers

African Violet brushed with Mauve N

An repaste of the Annual Control of the Control of the Annual Control of the Contro

STAMENS

1 Colour a length of white florist's tape with Iris or Forsythia dusting powder (depending on the flower colour) following the instructions on page 7. Cut a length of scientific wire, pull to straighten, then roll the coloured tape around it at intervals with the length of two stamens (about 5cm/2in) between each roll of tape. Cut halfway along a length of wire, and halfway along the adjoining length of tape.

2 Tape three stamens securely onto a 10cm (4m) length of 24-gauge green wire with half-width white tape, using enough to build up a sausage shape. The stamens should not show above the petals in the finished flower. Take the tape a little way down the wire, then cover from the base of the 'sausage' to the bottom with olive tape.

FLOWERS

3 Cut out two petal shapes for each flower from white, off-vellow flowerpaste (gum paste the No. 14 cutter. Working on shape on the edge of a lightly globoard, cut each petal to a point and then work the paste back out to the shape required, using the pointed end of a cocktail stick. Lift onto soft foam and curve the end as well as along the length

4 Paint the bottom triangle with egg white, place the stamens in the middle, fold over one side, and then lift up and away from the foam and bring the other petal into place. Keeping the flower head facing down press and shape the paste around the tape with your fingers. Allow to dishanging upside down.





Press and shape the base of the fic

5 Take the second shape and cut to separate each petal. Work the first petal is before, keeping the others covered. When shaped, bend slightly and lay the petal on ripple foam. Work the other two petals in the same way.

6 Holding the first petal in your hand, paint egg white on the lower part and position over a gap on the first layer. Fix on the other two petals in the same way splaying them out if you want a more open flower. Allow to dry before dusting with your chosen colour.

BUDS

7 Cover a 15cm (6in) length of 28-gauge green wire with half-width olive tipe. Bend one end over, then hold the wire firmly at the base as you twist from the top with tweezers. Continue down the stem, bending out, back and twisting for every bud

8 Paint each twist with egg white is voc make the buds, and push on a small amount of green flowerpaste. Squash the stakeend, then with fine seissors entaway the subplies to make is mall meat bud. Cur V shapes on either side to form a bud cose.

Make an extra, larger bud on 28gauge wire, indent the top three times and cut to make the bud cover

9 For the bud about to open, cut and hook a short length of 26-gauge green wire. Shape some off-white flowerpaste to the size of a petal, dip the wire in egg white and pull through. When dry, cover with one petal, cut and worked as before (see steps 3 and 5). Paint egg white inside the petal and place on the dried shape so that one edge shows on the back of the curve. Do not move it around, as the dusting powder will not stick where you have painted egg white

10 To make the bud cover, form a cone from green flowerpaste about 1.5cm ('/an) long and 5mm ('/an) across. Hollow it out and thin down using a cocktail stick, then cut two V shapes opposite each other. Paint in some egg white and position at the base of the bud. Make another and fix to the base of the flower.

COLOURING AND ANEMBLY
11 Dust the flower with your chosen colour. Tape larger buds onto



the group of smaller ones, then dust the smaller buds with baby marze powder and the larger buds with the same colour as the flower. Tape the flower to the spray of buds, bending the buds at a right angle to ensure you keep the flower and its wire straight. Shape the spray in a curve that will fit into your overall arrangement, remembering that the buds tend to be in a herringbone pattern. Paint all the bud covers with a mixture of Fern droplet colour and gum arabic solution





Bend and twist the wire, then add small



Gerbera

Y + W + NELS

CMYN

1 Tape together two 11 5cm (4' · m) lengths of 24-gauge green wire with florist's tape and hook one end. Form a far cone about 2cm (2cm) long from green flowerpaste (gumpaste). Open up the narrow end and hollow it out using a cocktail stick. leaving enough thickness at the have to take the hooked wires comfortably. This down the rim of the cone until it is very fine and then cut out small V shapes all the way found. Place the points of a pair of straight, time tweezers on either side of the cuts and squeeze the paste gently, then repeat this process in not make the marks too regular or pull through the calvx. Tape on a pipe cleaner to thicken the stem Allow to dry overmight

2 Cut out two 10cm (4m) discincles of foil and form into a tashape by pleating all round. Make the funnel up the stein, to fit sing beneath the calvx. Secure with tack directly underneath. Make the foil is right up against the tand slightly above the run level.

LUMBER

- 3 Cut out six shapes from you chosen colour of flowerpaste to the No. 14 cutter. You can vary size of each layer of petals, but it may slow you down.
- 4 Place one shape on the edge of lightly greased board. Cut each purchalf for the full length using a palette knife and thin down by law a pointed cocktail stick along the boards and courts, pressure on usi







ndees The time that the pressure to common the right shape is achieved, as they are slightly wider halfway along their length. There is no need to thin down the full width of the petals.

5 Inm the petals over and place on soft foam, then gently curl with a leaf and tool. Turn the paste back to the right side, cut off a small triangle from the base and then cut out three V shapes along this edge. On a lightly greased part of the board, press the base together, which will curve the outer edge of the petals into an arc. Brush the petal backs or inside the calyx with egg white and fix the petals in place. This will be about one-third of the first layer.

Complete the layer and then dust with a deeper colour.

6 Complete two layers of petals in this way alternating the shapes, and dust powder colour on each layer as you go along

I. WER CENTRE

7 Cut out two shapes from coloured flowerp iste using the No. 36 cutter.

If the centre of the flower has a fairly large hole, fill in some paste so that the shapes do not sink too low. Working on one shape at a time, halve each petal and thin down with the blunt end of a cocktail stick. Place the shape on the soft foam and curve the petals inwards by moving a dogbone tool around quickly in the centre. Work the second shape in the same way. Paint egg white into the centre of first shape and place the second shape on top. Paint egg white into the middle of the flower and then place the two centre shapes neatly in position.

8 Form a cone from green flower-paste, about 5mm (7an) long and slightly smaller in diameter than the opening in the centre of the flower. Cut many times across the flat end of the cone with fine-pointed scissors, especially around the edge. If you can, thin down the cuts on the edge with the blunt end of the cocktail stick. If there is very little depth in the middle of the flower centre, cut off most of the back of the cone with scissors. Check once more that the cone is not too big for the opening



in the middle of the flower, then paint in some egg white and insert the centre. Paint or dust according to the colour of the flower

9 When the flower is dry, carefully remove the Blu-tack and then the foil. Paint the calvx with a mixture of Fern droplet colour and gum arabic solution.

LEAVES.

10 Follow the instructions on page 67. When the leaves are complete tape them on at the base of the flower stem, if required





Make cuts in the central cone then thin in the edge cuts with a cocktad stick



Iris

YOU WILL NEED

Cirtter No. 7

Flowerpaste (gum paste) coloured with paste food colour of your choice for

teaves, pale Bamboo for lower buds 30-, 26 and 24-gauge green wres 30-gauge white wire Nile green florist's tape Eucalyptus (or Eau-de-nil), Baby Maze

ins, Pistachio, Oak and Forsythia

dusting powders

Faint Aid

Com-on-the-cob husk (optional)

Small balling tool

the same of the same

FISHIR

1 Tape together two 10-13cm (4-5m) lengths of 26-gauge green were with half-width florist's tape. Form a small cone from coloured flowerpaste (gum paste) that will be about 5mm (%m) long and less across when hollowed out. Hook the wire, dip in egg white and pull through the cone. Allow to dry

2 Cut out the shape for the 'fall' petals (which hang down) and, leaving the shape in the cutter, cut another to make thicker paste. Work the petals on a lightly greased board with a blunt cocktail stick, until each is well rounded, then rock the 'movement'. Turn the shape over on soft foam, paint egg white onto the rim of the little cone and press it.

down onto the centre of the p laft up the ware and petals the petal shape into the consmall bailing tool. Pull the peright down

3 Cut out two more petal ship each flower. On the first shap the petals to the same let width. Cut a V shape from of each. Thin the edges only blunt cocktail stick. Place i toain and use a leaf and tool to the paste by pulling it from the points to the centre. Paint the of the fall petals with egg whit place the little petals on top.

4 On the second shape, cut each petal to a point. On a lightly graduard, work the petals to the shall you want with a pointed cocktail stick. These are the 'standards' Plantage of the standards' Plantage of the



on soft foam and draw the left ad tool from the petal ends to the centre, then pull all the petals forward to the same level. Paint the centre of the fall petals with egg white, lift the standards on a cocktail stick blunt end in the petals and push into position, alternating with the fall petals. A little egg white on the inside tips of the standards will keep them upright.

LEAVES

5 (For full instructions on making and colouring leaves, see pages 62.5). The real flower grows up out of the group of leaves, but it is easier just to place the flower stalk behind. Make the green leaves with 24-gauge green wires and the dead leaves with 30 gauge.

6 Work some green flowerpaste to the stage where it is folled out and stuck to the board, with the wire pointing away from you. Cut out one of the leaf shapes freehand, see page 126, varying this each time you.



cut out a group. Start by cutting out the longest leaf, which has the wire in it as the main support. Mark continuation lines of leaves in the centre. Let some leaves flop into a natural curve. Make some single, long, curved leaves, and also cut out some small and large twisted single (dead) leaves from beige flowerpaste.

7 Colour the green leaves with Eucalyptus or Eau-de-nil dusting powder, using Baby Maize on the tips and Iris where the leaves grow out of each other. Dust the beige leaves with Pistachio and Oak

Buns

8 Cut and hook 4cm (1½m) lengths of 30-gauge white wire. Dip in egg

white and pull through a small blob of coloure flowerpaste. Roll our some more paste ver thinly, then roll again texture with lines: iii a cocktail stick, or printo corn-on-the-col husk. Cut out a small rectangle from this paste and thin the edges with a

cocktail stick. Paint the non-textured surface with egg white and wrap around the wire at an angle. Remove surplus paste and position the bud below the flower

9 Repeat step 8 using pale beige paste, and position this slightly lower down on the bud. The base should be very slender so that it can sit close to the main stem

COLORDON

10 Dust on deeper colours from the petal edges, sometimes leaving the centre much lighter. Use the darkest colour for the buds. Mix Forsythia dusting powder with Paint Aid (see page 10) and paint a little at the centre top of each fall petal.



Magnolia

YOU WILL NEED

the type and a

White to see, a to open, the first of the fi

second flower layer, pale Christmas
Green paste food colour for flower

terit services

The state of the s

Pipe cleaners

Olive florist's tape

Gum arabic solution

. . .

oft foam

A though the colour of the flower lind it inher city is depending on the surety though a pattern for market all rough, the same. These impressive bloom a carbonage, a set of make them suitable for care decoration.

I WALK OF NIKE

1 Type together two 1 tem. 4m let 2008 of 24 2 state green who with thorists type and nook the ends.

Form a sausage about 2cm (%n) long from pale green flowerpaste gam poster day the wateringer wither and partitional.

2 Using fine scissors, smp the paste on the upper three-quarters of the shape, keeping the cuts long but narrow. Try to make these cuts in science of the party of the state of the party of the state of the party of the state o

3 Cut out two shapes from beige flowerpaste using the No. 36 cutter.
Cut can petal manufacture of soft foam. Paint the shapes with egg

white and position of the of the green centre than particular and the particular decisions before the particular decisions before the particular decisions and positions are the particular decisions.

4 Paint the 'snips' outs Print A. I and a term or be actually p. Put on one of the fire I qualify cleaner to the wires with florist's tap to provide bulk that is easy to cut with wire cutters.

FLOWER

5 Real out are agree at a 1 to 0 flowerpaste for two petal shapes. Place the white paste on top of the pink. The white paste should be a fraction thicker than the pink so that more white comes through on the







book of the petals. Cut out the shapes using the No. 13 cutter. Place one shape on a lightly greased board. keeping the other covered. and cut the petals to points using a palette knife. Using the pointed end of a cocktail stick, work the shape back out, working half the petalat a time. Thin down and spread the bottom triangle as well. You may now need to between each petal. When you are happy with the shape, paint egg white onto the bottom triangle and wrap it around the prepared centre. Hang upside down to dry.

6 Take the second shape and cut down between to produce three individual petals. Keep two under cover while you work on the other one. Cut this to a point and then work out the paste on a lightly greased board to the same shape as the first time petals. Paint on egg white and his onto the flower in the space between two petals. Hang upside down between two petals. Hang upside down between two petals.



petals. Continue with each petal in the same way. When all the petals are in position, support until dry on soft foam in which you have cut a hole with sloping sides.

SEPALS

7 Make three sepals from white flowerpaste and with 30-gauge white wires, following the instructions for making the leaves (see step 8). Cut them out freehand (see page 126), making them about 3cm (1/4n) long and 1cm (1/4n) wide, and keeping them a little shorter than the petals. Turn the shapes over, curve the sepals a little and distress the edges by

cutting out small, rough edged pieces. Allow to dry

LEAVES

8 (For full instructions on making and colouring leasee pages 62 - 1) Make the leaves with 26-gauge with a wires. Cut them out treehand (see page 126) from pale green flowerpaste, varying the size from large to small. Curve this ides backwards gently and indent the main year well with

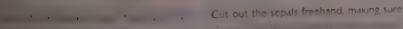
a leaf aid tool. When the leaves and dry, cover the wires with quarter width florist's tape, then paint the leaves with Fern droplet colour and gum arabic solution.

ASSEMBLY

9 Tape the sepals in position, alternating them with the three final petals. Cover the whole stem with full-width tape. When taping the leaves into place, bring them together in groups of three, leaving a stem for each leaf, and then tape the stem of these three into the main stem. (The lengths of these stems are optional, within reason.)



to for shand making to We





Tape the sepals in position, alternating them with the three tinal petals

Mock orange blossom

YOU AND MEED

.

Consider the state of the state

Trees the continue to the fer of the first section.

As a stress to keep and or but at the explosion.

The property was a confidential the explosion to the property that is a second or the property.

5 555 -

1 For each flower, take 12 yellowtipped stamens and cut them in half to produce 24 stamens per flower, then trim to about 1.5cm (%in) long. Cut a 8cm (3m) length of 26-gauge green wire and tape on the stamens at one end with half-width white. thurst type They obermost of the white tape with nile green tape right down to the bottom of the wire, leaving about 5mm ('Ain) of white tape uncovered at the top. The stamens need only be showing by about 5mm (Van) above the end of the wire. It is better to have them too short than too long.

FLOWERS

2 Elatten a marble-sized ball of white flowerpaste (gum paste) and pinch around the edge. Roll out the paston a lightly greased board, leaving a very small pimple in the middle. Cut out the petal shape using the No 5 cutter, and work the petals with a blunt cocktail stick until the required shape is achieved. Work from the centre of the petal outwards each time, leaving the centre top edge. to achieve a slight point. Once all the petals have been worked, curve them inwards on soft foam and then place the flower on ripple foam while you make the calvx.



CALYX

3 Cut out a calyx shape from green flowerpaste using the No. 4 cutter. Place the shape on soft foam, curve each sepal with a dogbone tool and paint with egg white. Paint the taped wire below the stamens with egg white as well and pull the stamens through the flower head, then position the calyx behind the flower so that the sepals lie in between the petals. Place a small blob of the same green place just below the calyx Dast a slightly darker edging on the sepals with Euphorbia powder.

B tis

4 Cut a 5cm (2in) length of 28-gauge green wire hook the end and sip it in egg white. Work a small piece of white flowerpaste into in 12 shape about 5mm (%in) long and pull the hooked whe through Work the shape further until it consected to the or point and then indent four times from the point to the base, using a craft knife. Cut out the calyx shape from pale green paste using the No. 4 cutter and curve the sepals. (If you have time, roll out each sepal with a socktall stick on a lightly greased

board until it is very thin, then re-cut the shape with a craft knife. The centre is left untouched, but the sepals will be incredibly thin.) Paint the inside of the calvx with egg white and place on the bud, then fix a small oval of pale green paste behind the calvx as for the flower (see step 3). Make smaller buds from green flowerpaste following exactly the same method.

LIAVES

5 (For full instructions on making and colourn bleaves, see pages 62-5.)

Make the leaves with 28 gauge green wires. Cut out a number of leat shapes freehand (see page 126) from green flowerpaste and indent the main vein well using a palette kinfe. When the paste is dry, paint the whole leaf with Fern droplet colour and gum arabic solution, then use Holly Leaf droplet colour to paint in the shading

ASSEMBLY

6 Tape three flowers/buds together using half-width mle green florist' tape, allowing a stem about 3cm (1½in) long for each. Tape in a length of 24-gauge wire to provide extra strength. Leave a space of 3-4cm (1½-1 in) along the stem and then attach two flowers/buds, with a leaf behind each



Fix a small oval of the same pale green paste behind the calyx



Tape the fowers bud

Open rose

YOU WILL NEED

Cutter Nos 2 and 32

White flowerpaste (gum paste) for centre, calyx and leaves 28- and 24-gauge green wires 30-gauge white wire

Forsythia and pink dusting powders
Fern droplet colour
Gum arabic solution

Soft foam

One section cut from an egg tray

Operating terminal and the equitable of the contract of each Make plants of the contract of the case of the contract of the case of the case of the case of each and case of the case of the

STAMENS

1 Make the stamens following the instructions on page 10, winding the thread around your fingers about 30 times and using two 8cm (3in) lengths of 30-gauge white wire. Join in two 24-gauge green wires at the base of the threads and tape all the wires together with half-width florist's tape. Dip the threads in egg white, making sure they are well soaked, and leave to dry overnight.

2 Pull the dried threads well down with tweezers, bending them as you go. Brush the ends with egg white, then dip in Forsythia dusting powder. Paint some egg white in the middle of the stamens and push a tiny ball of

pale green flowerpaste (gui firmly into the middle

FLOWER

3 Roll out some white flower to just under Imm (/-in) thick cut out the petal shape usi.

No. 2 cutter. Place the shape is the edge of a lightly greased?

With each petal in turn, roll out to paste on either side of the centil heart shape, using the sharp end of a cocktail stick. Using a rocking action, with most pressure applied to the shoulder of the cocktail stick swell out the paste until it makes a rounded heart shape. You will need to re-position the cocktail stick after each rocking action, so that a tan









shape is achieved. This technique texture the petals as well as enabling con to produce extremely fine paste around the edges, leaving the paste in the middle the original thickness.

4 Place the petal shape on soft foam ma curl the petals with the small end of a leaf aid tool. To do this, push the tool under one petal to reach one half of the next. Place the tool diagonally across the petal and genthy pull into the centre. Curl one side of cach petal of the whole flower, then toverse the action for the other side. This may cake a hitching is to co.

5 Put the section of egg tray in the centre of the petal shape and turn upside down. Leave to rest while you cut out the cidy.

17.73

6 Roll out some green flowerpaste very thinly and cut out a callyn shape using the No. 32 cutter. Thin down the edges using a cocktail stick. In out the points if necessary and cut the sides as shown opposite and on p. c. 53. Paint the centre with egg write and place carefully over the



flower shape so that the sepals an behind the petals

7 Paint egg white behind the stamens, and make a very small round shape from green flowerpaste ready to position behind the calyx

8 Gently tip the flower shape, with its calyx, onto your hand, then twist through the wire plus stamens and pull into place. Slide the small round piece of paste up the wire until it is firmly positioned behind the calyx. Hang the flower upside down, especially if you want it half open.

LEAVES

9 (For full instructions on making and colouring leaves, see pages

62-5.) Use 28-gauge green wires to make the leaves, cutting them out freehand (see page 126) from green flowerpaste. There are generally three leaves in the group just behind the flower, then at least five in the other groups: use the largest at the top, and then matching pairs that get smaller as you go down the stems, at intervals of about 2cm (½m)

10 To make a stipule for the base of the leaf stem, roll out some green flowerpaste very thinly on a lightly greased board and cut out the shape shown on page 126. Paint the wire with egg white and press the stipule firmly into position at the base using a cocktail stick

COLOURING

11 Allow the flowers to dry and then dust the backs of the petals with pink. Some of the colour will show through. For the half-open flower, a little dusting powder may be needed on the upper surface of the petals to make the whole flower darker

12 Paint the leaves with Fern droplet colour and gum arabic solution, then dust a little pink powder onto the edges while the paint is still tacky



Pansy

YOU WIL NEED

The state of the s

The state of the s

the year With the introduction of his natural and a second to the interest of the interest of

I.OSIK

1 Tape together two 9–10cm (3½–4m) lengths of 26-gauge green were with florist's tape and hook one end. Form a round pad of coloured flowerpaste (gum paste), slightly smaller than the No. 18 cutter. Pull up a column (the throat) in the centre, then lay the paste on a lightly growth board and roll out all the way no. 1.1 action of the centre, there is a three way no. 1.1 action of the centre thickness at the base of the time. Using the No. 18 (or 19, 20 action out the netal shape.

2 Various ships a string park of the string term to the string of the string term of the string term of the string term of the string of the string park of the string of

3 Working on one at a time, roll the two side petals until they armore than double their original si. Move the lower edge of the petal behind the large one. Finally, thu down the two top petals and then put the lower edge of each petal behind the side ones.

4 Pick up the shape from the board then open up the throat with the pointed end of the cocktail stick and 'lean' against each of the petals in turn. Make an indentation on the paste from the base of the petals in towards the centre with a leaf aid tool, to give the impression that the are all separate, right into the throat

5 Using blunt tweezers, pinch the paste into a ridge at the base of the two side petals. Place the flower on soft foam and curve the side of the





Interbottom petal diagonally with 1 kat ind tool. Curve the two side petals back on themselves, then bring them forward on both sides of the flower. Make sure the top petals do not drop backwards.

6 Dip the hooked wire into egg white and then push it up the throat of the flower, with the hook facing towards the large bottom petal.

When the wire is in place, pinch the post from the back. Cut off the head of a vellow stamen and push it into the throat so that it is resting on the base of the large petal (the entrance to the throat

7 With the flower facing you, hold the wire firmly just behind the flower head with tweezers and then bend the wire downwards using your other hand

(1111)

8 When the flower is dry out out a ciliax from green flowerpaste, using a No. 6 or No. 33 cutter. Cut slightly into the shape to open it out, place it on the soft foam and curve the sepals backwards. Pack up the ciliax paint.

egg white on the other side and then slide it onto the back of the flower, with the cut sitting over the position where the wire emerges

9 Cut out a calyx shape from green flowerpaste using the No. 22 cutter Curve this and paint the middle of the underside with egg white. Slide into place on the calyx (it is part of the same structure). Bend the little lobes back and pinch into place

COLOURING

10 When the flowers are dry, paint with Paint Aid and a suitable powder colour (see page 10), to produce a velvet effect. If you want lines on the petals, paint them very neatly with Burgundy droplet colour

11 If you have painted the petal edges only, take a dry, clean paintbrush and some dry dusting powder and gently dust from the edge and a little way into the centre to soften any hard edges

BUDS

12 Make a slender cone about 1cm ('/sm) long from coloured flowerpaste



Cut and hook a 5cm (2m) length of 28-gauge green wire and pull through the cone. Cut out a petal shape using the No. 39 cutter, thin down the edges, paint with continuous white and fix in position over the cone, like a little bonnet. Make and add a calvx in the same way as for the flower (see steps 8 and 9)

LEAVES

13 Follow the instructions on page 67. When dry, tape at least three leaves together, each with a little stalk, then tape the combined stem to the base of the flower stem





Fix the second part of the calyx in end back the little lobes



Time Yes 4 mo II

Powerbast gar basss if test

toward or your moves to flower

Children Bleed office appropriate

for case

when the property for the service

IA-Esuge green and

Die Sona : tabé

Sit was

TO A CO SECTION SOLVER SOLVER

.

:

.

ा किया प्रचार थ

men week with

-

2 Tape together two 9cm (
lengths of 24-gauge green wire
florist's tape and hook one etc.
m egg white and fix into a pointed
blob of lettover flowerpaste. The
should be within the length of the
petal part of the No. 14 cutter. Allow
to dry at least overnight.

3 Roll the two flowerpastes for the petals together, then cut out five petal shapes (one extra in case of

the pressure on the CV hash 6x 4
with the under tinger of ton
hand. The aim is to entare the t

. . .

1 1





or the bottom triangle as well as on the netals, even though it is removed exeptibility. With the first shape, bring the middle petal forward and paint with egg white completely Wrap this petal around the rose centre, making sure it is wrapped mehtly. Paint egg white almost to the top of the remaining two petals and stick the left-hand side of the righthand one to the centre, then bring the left-hand petal forward, turn it around, and stick the right-hand side to the front. Now wrap these two fround - they should tuck inside each other. Take off surplus paste underneath with your fingers. You can add a calyx at this stage to form

5 Work the second shape in the same way as the first (see step 3). Paint egg want about one-third of the way up the petals, and then wrap around the base form the edges of the petals over using a cocktail stick to curve the paste. Work with the flower on a flower pad so that you have both hands free to curve the petals. Take off the surplus paste underneath with your fulgers.

6 Work the third shape in the same way as the first two (see step 3). Paint on egg white one-third of the way up, wrap around the flower and turn down the petals (see step 5). This should wrap roughly three-quarters of the way around the flower.

7 Cut one petal off the last shape. Work and paint with egg white as before (see steps 3 and 5) and

place in the gap. Trim away surplus paste from the last two shapes with your fingers. Throughout, hold the wire between your thumb and third finger, which then allows you to model with your two index fingers and the thumb of your other hand

UALYX

8 Cut out the calvx from green flowerpaste using the No. 32 cutter and cut the edges of some of the sepals as shown on the shape on page 126 and below right. Place the calyx on soft foam and curl the sepals with a dogbone tool. Paint the inside with

e white, then slide the calvs up the wire and into position at the back of the rose. Form a small oval shape from the same green flowerpaste. Dent one end with the blunt end of a cocktail stick, paint with egg white then slide this up the wire and position it directly below the calyx.

LIAVES

9 There is usually a group of three leaves about 6cm (2%-in) below the flower head, and then groups of the leaves at similar intervals below that For full instructions on making the leaves, see steps 9 and 10 on page 49



Scabious

You W. News

1

X X 6 X

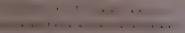
I tape in alcording to me that to a transfer and an overall at an a on a landon de la militaria la laca with my Spece martine, and 4 400 c 400 626 - \$140 c 42 602 c 22 c 46 c it as aparts a seeing a second about the N. M. mar bound at layer or a mely marrials is a loss the the the second one loss a discount of the national and the market lete ile . . . I have my ile remite as este to a Walney wall and The extre legal state they are in into merchen a class to hory oter sense therapy to the rest of a consti I gaza by all father many garages Homens of a contract of the about waterpoorting to be able to it in

transmitted to

ti see

A Holl out the manye theoretical and dust with Platimini I day do provide the No. A suiter Play to pe an the odge of a lightly greated to a Using the hint end of a part for him the left hand labe of the I first Choe thinged on the total and then work on the next peak that it is and then work on the next peak to a the first Choe thinged on the next peak that it is and then work on the next peak that it is and then work on the odge of a fall to trill to using the shoulded on the executed











vith the point of the form a peaker. Cut a of this petal using the the cocktail sick.

3.1 to onto one sepal at fix each shape onto

400

d give it a shake. Mis reen flowerpaste with plenty te to make a thick paste

in the control of the splace the control over it, using

I state of the sta

tharkedly. The simple shape can be cut out freehand, but for the use the No. 38 cutter or plesson onto the paste. When the are dry, paint with Fern droplet olour and gum arabic solution.

COLOCRING

6 Dust the edges of the petals very carefully with African Violet powder, and also put a little of this colour into the centre of the flower.

I these t

I try to make
either wild or cultivated scabious, at
they are very complicated and could
look heavy unless expertly done
Dust the petals further with Mauve
Mist powder.



Snowdrop

YOU WILL NEED

Cutter Nos 7 and 8

White flowerpaste (gum paste) for flower centre and petals, coloured with Christmas Green paste food

20- and 26-gauge green wires

* * * * * T *

Fern and Holly Leaf droplet colours

Dank Eucalyptus dusting powder

so many petal that it was it to a transfer and a contract of daintness of a special shape before adding the sepals.

FLOWER

1 Cut a 9cm (3.5m) length of 26-gauge green wire and hook the end. Dip in egg white and pull through a small piece of white flowerpaste (gum paste) – this should be small enough to sit inside the petals to give them shape but not show. Push in three 5mm (3.5m) lengths of yellow stamen thread and allow to dry.

2 Roll out some white flowerpaste quite thinly and then cut out shapes for the heart-shaped and pointed petals, using the Nos 7 and 8 cutters. Take the heart-shaped petals and thin down just the edges by applying pressure with a cocktail stick along the full length. Turn the shape over,

place it on soft foam, and cui petals by drawing a d bo from the outer edge of the sl towards the centre

3 Paint egg white on the centre and then pull the through the prepared petal sha until the centre is settled in permanent that the petals tuck each other.

4 Thin down the edges of the pointed petals and curl them inwards, using the cocktographic dogbone tool in exactly way as you did for the heart-shapetals on the first layer (see step Paint the centre of the petals with egg white and position it



menting the first layer, taking care to incrinite the positions of the petals on the two layers

5 Form a small oval shape from green dosetpaste. Dent one end with the blent end of the cocktail stick, paint on a little egg white and slide the shape into position at the back of the flower. Cover the stem with half-width florist's tape, then curve it over cently just behind the flower head.

SATHE

6 Make a long, very thin sausage from green flowerpaste for the spathe.
Price it on a lightly greased board, lay the pointed end of the cocktail stick down the full length and press with a sagnt tocking motion. This will treate two thicker rolls of paste with a very thin section in the middle. Cut to about 2cm (m) long, paint egg white on the blunt end and then place the flower wire on this which is cister than trying to pick up the paste and position it with your tingers. The spathe should be positioned just I clow the curve of the wire. Bend the green flowerpaste into a gentic curve I tear snowdrop spathe can retrially be



quite straight, but this would look very stiff reproduced in flowerpaste and could be knocked off too easily

COLOURING

7 When dry, paint markings on the inner petals with Fern droplet colour as shown in the shape on page 124. There are other markings for different varieties, for which you can consult good gardening books.

LEAVES

8 (For full instructions on making and colouring leaves, see pages 62-5.) Make the leaves with 28-gauge green wires. Working freehand, cut out a number of very narrow leaves (see

page 124) and round the points by working them with a cocktail sticl. Gently curve most of the leaves, but leave a few almost straight. Snowdrop leaves are generally a dark blue-green colour on both sides with a lighter tip. When dry, paint with Holly Leaf droplet colour with a little Dark Eucalyptus powder mixed in, plus gum arabic solution.

ASSEMBLY

9 In their natural state, when snowdrop flowers are fully open they will be above the level of the leaves. To mak arranging easier, tape two or three leaves to the base of the flower stem first.





en - times h Holy Leaf and

Tulip

YOU WILL NEED

ath asian of a school faulta.

- with colour of your choice for flower.
- food colour for pistil, Christmas
- 26- and 24-gauge green wires
- The state of the s
- Pipe cleaners
- White and nike green florist's tape Yellow, burgundy or brown florist's
- colour(s) of your choice Soft foam

The second second

to assemble six separate petals with difficult curves.

State of Links of . Also

1 Pull on a length of scientific wire to straighten it. Wrap short lengths of vellow, burgundy or brown florist's tape onto the wire at 2.5cm (1m) intervals, then use wire cutters to cut the wire at one end of each length of tape to produce the stamens Roll the end of the stamens in your fingers to get rid of the cut flat end.

2 For the pistil, roll some very pale green flowerpaste (gum paste) into a narrow sausage. Cut a 4cm (1 m) length of 30-gauge white wire, dip in egg white and pull through the paste, but leave the wire along the full length of the sausage. Roll the paste on your hand, squashing it to just below the end and trun away the excess. Push the paste down on the end to form a thicker pad and then

divide it by indenting the with the hook of a leaf and to.

Curve the length slightly to male equal to or slightly shorter to stamens. Using full-width withouts tape, tape six stamen pistil to two 10cm (4m) le.

24-gauge green wire, to pipe cleaner, centring away excess pipe cleaner it in

FLOWIR

3 Make a fat cone from colour flowerpaste, about the street the finished flower size. Crecone three times with a likinge, from the point down about three-quarters of the left Push fine sensors into the cut make three petals which oper only part of the cone. Push pointed end of a cocktail stick and







Tape six stamens and the cost to

receives who petal as two halves roll to poste against your index finger on the state. You may need to trim with session as you work, to achieve the snape you want. Curl the edges of the petals using either the cocktail stack against your finger or a leaf aid too, on soft foam. To achieve the very rounded shape on the finished flower you must take care at this stage, as the shape of the bottom of the cone will determine the final character of the flower.

4 Pant the stem immediately under the stamens with egg white, then poll the wire down through the flower until the stamens are well inside Check that the shape is still near and rounded, trimining off any surplus paste with your fingers. Hang upside down and allow to dry overnight. When dry, dust on the tequined colour, not necessarily down to the stalk as there is often a tading or change of colour.

5 Roll out some colouted flowerpiste, not too thinly, and cut out three petals using the No. 17 cutter. They should be 1cm (%in)

longer than the cone Working on a lightly cocktail stick to thin until you have the same petals. Place the petal on top edges slightly using the leaf aid tool Paint egg white onto the lower part of the dried centre and fix the petal firmly in place. Continue in the same way with the other two petals, overlapping them as you go. It necessary, hang the completed flower upside down to dry, then colour to match the inside petals (see step 4)

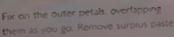
LEAVES

6 (For full instructions on making leaves, see pages 62—4.) It is essential to remember to make the curve of the leaves. The first couple that are positioned around the flower head, growing from the stalk, may need a curve across the width as well as the full length. The leaf nearest the

flower should be the shortest. Mak the leaves with 26-gauge green wires. Cut out a number of leaves in varying sizes freehand (see page 126, from pale green flowerpaste Remember to cut away the small section at the base of the leaf, so that it will sit neatly against the thick stem. Lift the paste off the board, lay it on soft foam and curve the edges inwards with the leaf aid tool. When dry, dust with Euphorbia powder Tape the leaves to the flower stem with rile green tape — many smaller varieties have leaves all the way down, the first couple high enough up to be level with the flower











White heather

This is a flower for good luck and the lattle flowers are actually parameters where the lattle flowers are actually parameters.

MEDICAL MINES

No catter requi

•

25 or 24 g

30 gauge white wire

Bambuo dropies

LOWINS

1 Break off tiny pieces of white flowerpaste (guin paste) and form each into a tiny peardrop shape about 2 5mm (%in) long. Hollow this out to about half the length and break up the rim slightly using the pointed end of a cocktail stick, against your index finger. Paint in some egg white and thread the flower onto a 12cm (5m) length of 30-gauge white wir 1f preferred, stain the wire with Fern droplet colour, following the instructions on page 6. Make mortilor ers, on half fer th wires, and pinch each one into place on the wire as you work, positioning them at intervals of about 1.5cm (7am)

LIANES

2 Cut some half- and quarter-width inle green florist's tape into 1 5cm (Ain) lengths, according to the number of leaves required. Make cut in one end of all these pieces, to form a group of tiny leaves.

ASSESSEDES

5 Paint the tiny bit of the stricking out of the stricking out of the stricking out of Brown Finally, put a sit the main stem and to



Witch hazzi

YOU WILL NEED

- 1, 10 1 , 11
- · · · · · · · · · · paste) coloured · · · · · · · · · droplet colour for
- 4 . . 3555 315
- was against began 1500 as
- 4 * :d., ! ! ! ! !
-

FOWERS

I Cut tem Sin) lengths of yellow florist's tape and then cut these into eighths lengthwise by cutting in half, then half again, and then a final half. I king one length at a time, put the tipe on some haid foam, place the tip of cleat aid tool on one end and pull the tipe through. This will both stretch and stiffen the tipe. I ke two of these lengths and form a cross with mother two.

The flowers of this early spring-flowering si rub are made here mainly from yellow tape and are quick to complete. You can cluster the flowers, but just a few on a twig will also look good.

- 2 Hook a 4cm (1½nn) length of 30-gauge white wire. Form a very small ball of beige flowerpaste (gum paste) into a cone about 5mm (½nn) long and open up the wide end using a cocktail stick. Cut this into four, pinch each to a point, and then thin out with the blunt end of the cocktail stick. Dip the hooked wire in egg white and pull through the cone. Paint straight away with neat Burgundy droplet colour.
- 3 While the paste and paint are still wet, put in the yellow tape petals. Press the blunt end of a cocktail stick into the middle of the petals, pick them up and press them into the little to average.

ASSEMBLY

4 To form the twig, first make the length of nile green or beige florist's tape. Roll half of this, then double it over and squeeze together, making sure you leave half the length for fixing it to the wire. Cut a 10cm (4in) length of 24-gauge green wire. fix on the growing tip and then cover the wire right to the end with halfwidth beige florist's tape. Tape on one flower 2.5-4cm (1-11/m) from the top of the twig. Then fix on more flowers down the twig. clustering two or three fairly haphazardly at each point. There are no leaves present when the shrub is in flower.





(200 x 5 x 5

The basic technique for making all leaves is the same

rate temperate of the state of an arrangement of the state of the stat

or ill leaves that you wish to

make, it is a good idea to
photocopy the real actifier

future reference. It appropriate leave
the stalk on to serve is a remainder of
the way it grows

WIRES

Cut the wires teady below you start making the leaves. The gauge is goined with early useful lepends on sex and trators. These in elack lests are independent of the west need of content and as supported to any other death of the area gains, and we are a my small leave in being appearable as a repetitive of the after as a concentral to a sex and the area as a concentral to a sex and the area as a concentral to a sex and the area as a concentral to a sex and the area as a concentral to a sex and the area as a concentral to a sex and the area as a concentral to a sex and the area as a concentral to a sex and the area as a concentral to the a

Rect the wire strught a not ness and any ordina continue of in the action of the balance of the action of the acti

Recommendation of the control of the

When you bring in the side leaves, tape them to the centre wire and carefully pull on each of the side wires in turn in order to bring them in neatly with very little stalk.

PREPARING THE PASTE

1 Form a sausage from flowerpaste with a state of the part of your hand, usually with three fingers. Take a wire, dip it in egg white and then push the dry end through the paste and pull until the wet end is inside. Again roll the paste on the plant of the paste of

24 and active in a treatment of contract values and an agree of the form past of the area of the properties of the prope

plastic. You may need to i
whole process several tim
time the palette kinfe pi
you will probably see a thi
of paste on either side of the
although on larger areas
petals this may be needed a
support so you may not in

leaf. The thinner you can mal paste, especially on the edges more you will be able to mode

3 For most leaves, the wire need property one-quarter of the overall length. Locate the end of the wire leaf, perhamarking the side of the paste to indicate where it is

TP

CUTTING OUT

FREEHAND

If you are cutting out the leaf shall freehand, the passe must be stuck the board. Use a craft knife and keep it as upright as possible, for ease and speed of cutting. For long leaves such as those of daffodils and snowdrops, it can be easier to use a thin palette knife for cutting

CULTER

If you are using a cutter, check that it has a piece of metal cut away so that there will be no pressure on the wire. Roll out the paste thinly, then lift it off the board with a palette knife and re-position on a dry area of the board ready to cut out the required shape. I use cutters for numerous standard leaf shapes such as holly, ivy, thrysanthemum and alchemilla.

REAL EFAVES

Real leaves, such as alexanders (see page 118), can be used as a template as long as they are neither too soft nor very fleshy. Work the paste to the stage where it is stuck to the board, press the back of the real leaf onto the paste and then lift it off — in most cases it will have left a very clear outline. Keep the leaf to hand for reference as you work in a see any part has not come out well. Now out along the outline, holding the craft knife as upright as possible.

The ted led emotion be processed for futioe use with the following method but you will need to tenious as stalk.

1 Cover approach and Linstida tise the select acceptable without the stated attress type Remove to the appropriate term of the transfer at the state at the state

2 Place a craft cutting board or very thick card underneath, ready to cut out around the leaf. It is a good idea to cut strips of the adhesive tape backing paper to put back around the leaf, as you need to hold the card steady while you cut and if you have been pressing down on the sticky surface it can be very painful when you try to pull your fingers away!

3 Cut out around the leaf with a craft kinfe, taking your time as you do not want to damage it.

If there is a bulky stem and the flowerpaste leaf is to be taped onto the stem without a stalk, cut out a small half-moon section at the base of the leaf so that it will fit snugly when the plant is assembled

VEINING AND CURVING MAIN VEN

Most leaves have a well-defined main vein. To mark this in, lift the leaf shape from the board, turn it over and lay it on soft foam, then indent the vein either with a thin palette kinfe or, for a less well-marked line (as on a petal), a leaf aid tool.



SIDE VEINS

Side veins can be made easily using the hook at the end of the leaf aid tool. Line up the tip with the main vein and then roll the tool back towards the edge of the leaf

CURVING

Any curving of leaves can be done with a leaf and tool. Place the leaf on soft foam and stroke the leaf and tool from the edge towards the main vein – do this on the back to get the edges curving back, as for older leaves, or on the top surface, especially near the stalk, for a forwards curl. The thinner the paste in the final stages, the easier it will be to curve the edges softly and model the shape.



11.14.

More considered to the 25 me considered process of the constant of the constan

Commonst posts through at a tomorow, and some transfer that and the read metal leaves to draw bright from a possible metal leaves to draw placed a traced as or a table people to the wires into the block. Use this in choose for persons to block. Use this in choose for persons to block.

Alternatively sestable was on rippie to an but more sure that the shaping is not disturbed.

EDGES

Use escritor see page (8) for the edges of rose execution and of ter leaves where a feelly line foother leaves where a feelly line foother leader is required.

Lyto the footbury confor a toothed edge such as that found on the leaves of a real fix hops and needs that following method needs that epicatic parcettunity gets results.



1 hepotherical order of a control of the control of

 $2\,\mathrm{W}$ sky, as well assertible of the sky of each person for the effort of the part of the sky o

Te

It are write and to as the method loss for earth to the total loss for earth to the total loss for the open that appears it is not the object of the writers are total earth e

R No N

For a total at with accounted point on the data and moved poor banks. It is executively appeared with the second of a covered by total or a result of a covered by the form of a result of a given by the first of a covered by the covered by the first of a covered by the first of a covered by the c

LEAL DAMAGE

It was a respect to the little of the little

and so on, remember that sincreatures usually eat between years. Use a craft kinte or since tool to create the holes.

COLOURING

For colouring leaves, I almost use droplet colours in conjunt with guin arabic solution (see part II) instead of water or alcohol I highter leaves or younger growth use Fern droplet colour, with II I ear for older or darker leaves

1 Make the flowerpaste for the leaf the same colour as the main vein if you are making variegated leaves you can colour the paste either cream or pale vellow (see page 10)

2 Place gum arabic solution in one section of a palette and the droplet colour in the next section. Dip a good sable paintbrush size 5 or 6 in the gum arabic solution and take it onto the flat area of the palette, their pick up some of the droplet colour and mix with gum arabic solution to the depth of colour required.

3 Using the same paintbrush, paint the colour from the stalk end of the leaf outwards in one movement. The paint will quickly become tacky, we do not fuss around. As the paste was originally next to the end, the paint will tend to on, but if

4-1

. .

colour shaper is a useful tool for this. If you need a coloured edge, dust this straight away with the appropriate colour dusting powder, holding the brush at right angles to the leaf.

TIP

the period of the control of the period of the control of the cont

VARIEGATED LEAVES

This method can be used to make variegated varieties of holly, ivy, aucuba, daphne and other plants.

- 1 Make the leaves from pale cream or yellow flowerpaste and allow to dry thoroughly
- 2 Melt some vegetable fit shortening and paint this onto the dry lear teathering it from the edge. If you want spots as well as a cream coloured edge paint those on ion. Place the leaves in the lettinger itor, for about ten immates the cathle but.
- 3 Point over the whole surface with the erection of the our choice of the point was not speck to the deas.

covered with vegetable fat. If some of the paint sticks where it is not supposed to, wait until the leaf is dry and then rub gently over the whole surface with your fingers.

FILLER LEAVES, GRASSES AND TWIGS

In addition to the leaves made for the flower projects, for some of the cakes in this book I have included extra foliage to complete the arrangement. The methods for making specific varieties are described below; for some cakes, you can also use any other 'filler foliage' you may have available. Alchemilla leaves and rusty-back fern, which are used on several cakes, are covered in their own projects on pages 68 and 69.

SHAMROCK (CLOVER)

The national emblem of Ireland, this leaf is divided into three, occasionally four (lucky!), leaflets.

- 1 Tape three 28-gauge green wires together with florist's tape, leaving about 5mm ('//in) free at one end. Splay out the wires.
- 2 Cut out two shapes from green flowerpaste for each leaf using the No. 8 cutter (see page 63). Turn the paste over and paint egg white on both pieces. Place the splayed wires onto one shape, then pick up the other and shde



it down the wire. Press the two shapes together, enclosing the wires

- 3 If the paste looks too thick, thin down with a cocktail stick and re-cut to shape. Lift the leaf off the board and indent through the centre of each part with a leaf aid tool.
- 4 When dry, paint the top surface with gum arabic solution and Fern droplet colour.

ROSENIARY

Sprigs of this well-known herb, with its small, narrow leaves, make useful filler foliage for arrangements featuring larger leaves of different shapes, such as alchemilla.

1 Cut at least eight 4cm (1 /sin) lengths of 32-gauge white wire for each sprig.





2 Using very pale green flowerpaste and following the basic techniques described in this section, make the tiny leaves about 2cm (Vin) long. very narrow and with a rounded point. Vary the sizes of the leaves slightly. Indent the main vein heavily and give each leaf a gentle curve as you work it.

3 Tape the leaves onto 24-gauge white wire with half-width white florist's tape, arranging pairs of leaves facing each other and at right angles to the previous pair. Use the smaller leaves at the top, and progressively larger ones as you work your way down. When assembled, paint the leaves with Holly Leaf droplet colour and gum arabic solution.

EUCALYPTUS

The young foliage of some eucalyptus species can be used to good effect in flower arrangements. When the plant grows older the leaf changes to a long, narrow shape.

1 Make the leaves following the basic techniques described in this section, using 30-gauge green wires. Working freeh und und using pale green flowerpaste, cut out a round shape with a tiny point opposite the stem (see page 126).

2 Use a 24-gauge green wire for the man stem Start with tim leaves. win, h will be upright and facing

each other. Tape subsequent pairs at right angles to the previous pair, the leaves getting bigger and less upright as

you go down the stem.

3 Dust with Eucalyptus powder and use pink or yellow on the edges. depending on the colour scheme.

PITTOSPORUM

Whether you are making the burgundy-coloured or light green varieties - there are many different kinds - the main feature common to most pittosporums is the wavy edge These characteristics make them great favourites with florists and

1 Make the leaves from pale green 126) following the basic techniques dogbone tool on the edge, half on and half off, and apply a little pressure to achieve the inovement so characteristic of these leaves. To do this, put the leaf on your hand or on hard foam and pull the dogbone tool around the edge. Indent for the main yein on soft foam.

2 For the darker variety, allow the leaf to dry and then paint the top side only with Burgundy droplet colour and guin arabic solution. using a cocktail stick or colour shaper. For the green variety.

3 Paint both

4 Tape the leaves or tape. Arrange them in t each pair at ru

INV

IVV. W. C. H. AND A. C. provided on page 126

1 Make the leaves from t flowerpaste. When Autumn Green powde by Aubergine

2 Boil a kettle and pass the through the steam a coupuntil a starbt sheen is achie Remove the colour with a constick to show the veins

3 Fix the leaves alternately to main stem, bending the individuastems so that each leaf is rais. slightly above the main stem



R BRONGERASSES (see pages 79, 165 and 169)

These grosses made from ribbon me invaluable for filling gaps in naturalistic flower arrangements

- 1 Cut one 8cm (3in) length each of 2.5mm. (8in) wide ribbon in cream, willow green and pine, and place a 5. m (2in) length of 30-gauge wire across the middle of all the ribbon pieces. Pull the wire down underneath and twist to secure.
- 2 Bind some full-width florist's tape around the base of the ribbons and wire and then cut down through them, thereby halving each one. Cut the ends of cach intopon it in high

DRUDGRASSIS

These grasses are very useful for adding to mixed groups of flowers

- 1 Cut some beige thorist's tape into very narrow, pointed strips about 1cm m long. Place these on hard to im and puli through under the point of a leaf and tool. This will both stiften and stretch the pieces slightly.
- 2 Bind one strip onto the end of a length of 30-gauge white wire with halt width tape, then bind down the test of the wire. Attach the remining pieces at intervals down the stem tiping in just enough of each piece to attach it to the wire.

Idea

Many lower such as pittosporam, proom one expended on criving. Phase groups of cares are used to take a transport of expenses.

- 1 There will probably be a growing point (this depends on the time of year), which can be made from either beige or nile green florist's tape. Cut a 2cm (%in) length of half-width tape and roll half of it to a point. Bend this over until there is just a tiny lump sticking up.
- 2 Bind the part of the tape that has not been twisted onto a 24-gauge green wire, then cover the wire from just under this point with half-width beige, wine or dark brown tape.
- 3 If you want to add bulk to a twig or stem, bind on a pipe cleaner with full-width tape. You can achieve a shiny surface on a twig by rubbing it well with a leaf aid tool or the back of a dogbone tool. For the effect of growth rings, wind fine rose wire several times around the thick stem, then cover well with full-width tape.

ANEMONE LEAVES (see page 15)

1 Allow three leaves for each flower and bud. Make them with 28-gauge green wires. Cut out the shape using the No. 37 cutter. Remove surplus paste, then roll over a few of the 'fingers' with the pointed end of a cocktail stick and cut out irregular V shapes using a craft knife. Make sure the ends are as pointed as possible. Corting, atoping the leaf decime with consplicted.

2 Remove the lost train the beard with a palette kinder then a cryothe middle of the east on some type, with a doublote tool and twist the east with court muchs. As we to dry Paul

with Fern droplet colour and gum arabic solution, perhaps dusting the edges with Copper dusting powder

DAFFODIL LEAVES (see page 31)

1 Make these leaves with 28-gauge green wires, cutting out the shapes freehand (see page 126). Daffodik usually produce lots of leaves, some fairly straight and others micely curved. Give the ends a slight twist

2 When dry, dust with Eucalyptus powder, and the ends of the leaves with cream powder.

GERBERA LEAVES (see page 41)

1 Make the leaves with 26-gauge green wires, and in a variety of sizes Cut an irregular shape freehand (see page 126) from green flowerpaste, keeping the edges fairly undulating, with the full length slightly curved. Work on the edges from the back with a leaf aid tool.

2 When dry, paint with Fern droplet colour and gum arabic solution.

PANSY LEAVES (see page 51)

1 Make the leaves with 28-gauge green wires. Cut out a number of leaves from green flowerpaste, using the No. 29 cutter or the real leaf stuck onto card.

2 When they are dry, paint the leaves with Fern droplet colour and gum arabic solution, immediately removing the paint from the main veins with the sharp end of a cocktail stick or a colour shaper. Cover the



YOU WILL NEED

tter Nos 11 and 12 hate flowerpaste (gum paste)

tood colour

phorbia and Snowflake

PHOTOR BRI SHOWNING

Getatine dropiets (see page 11). Soft toam I (For full instructions on making and colouring leaves, see pages 62–5.) Prepare the flowerpaste (guin plents for the larger leaves, a out the leaves using the Nos 11 and 12 cutters. The edges of the lati

while the smaller size can be treated

21 iff the leaf onto some soft foam and indent in between the curves with a palette knife or leaf aid. Turn the leaf over othis will now be the upper surface) and indent again through the centre of the scallop.

shapes 5 finge the p

*

with Euphorbia W

create a thick

d toplets in egg v





perties using a feat a n



Nusur-Limban

YOU WILL NEED

Cutter No. 10

Flowerpaste (gum paste) coloured with Christmas Green paste food colour

30 man what a sum

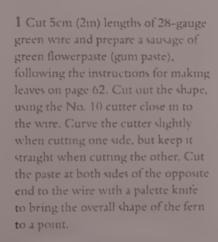
30-gauge white wire

Rust and very pale cream dusting powders

Fern droplet colour

Gum arabic solution

Additional greenery helps to enhance the colour and vibrancy of the flowers in an arrangement. Ferns, especially, give an impression of depth as well as interesting form. They can be grouped or used singly.



2 Roll each lobe with a blunt cocktail suck to change the points to rounded shapes. Turn the paste over.

- 3 Place the fern on soft foam and indent the main vein. If the fern will not stay upright in the correct shape, hang it from the side of a piece of polystyrene over the edge of a table
- 4 When dry, dust the back with Rust powder and then paint the top surface with Fern droplet colour and guin arabic solution.
- 5 With smaller or younger ferns, made on 30-gauge white wires, curve the top section forwards. These young ferns have a lighter colour on the back, so dust with very pale cream powder.





Presentation and amangum

For years cake decorators have been faced with the daunting task of incorporating their sugar flowers into arrangements, the shape of which has been dictated mainly by florists' ideas and conventions

his approach does not, however, take into account the fact that the medium – flowerpaste (gum paste) – is quite suff in character, and I believe we have to compensate for this stiffness by adding plenty of movement to the work. By taking a more natural approach, we can achieve much more successful results in the final presentation of our sugar flowers.

MAKING ARRANGEMENTS

You do not need to acquire the skills of a clever florist in order to present your flowers to good effect on a cake. There are other alternatives, which can be a hoge help to those who are less experienced.

Manispots pepperpots and flower picks how enabled us to the first trace is ally to crock in all high the best of sagar flowers without the mealy constraints to which flor store subject with their first flow is the set of viril their first flow is the first of viril and the results of the wind of the results of the set of the set of the set of the same state to the set of the set of

short time you will have created an attractive arrangement. Should any breakages occur, pull out the broken one and insert a new complete item. If you want part of the arrangement draped over the edge of the cake, you can simply tape several items together into a loose, semi-formal group before adding this to the rest of the arrangement.

It is a good idea to lay out the leaves and flowers on the table, or stick them into polystyrene, to give a rough idea of the overall shape and balance of colour before you carry out the final work. To make things easier and save time, cut down on the number of flowers, as these are more complex to make, and increase the amount of foliage

All the arrangements are done away from the cake. On completion, you will then have the confidence to fix the whole arrangement directly onto the ake to be it to be the down to be a property to be a to be property to be a to be a

Bank states to the

this book - and you will find the whole process a lot easier and you finished results much more pleasing

EQUIPMENT

PERSPENDING

These discs are used as a ready madbase onto which a pepperpor or minspots (see below) can be fixed.

When the cake has been decide on the position of the arrangement and cut out a piece of the sugarpaste (rolled fondant the same size as the disc, down to the marzipan. Roll and cut out a very thin layer of sugarpaste the same size as the disc and put it back in the shallow recess. When the arrangement is ready, simply manoeuvre it into place in the releast of the arrangement, steady it with one hand while balancing it on a palette knife and then slide it gently into place.

MINESPOTS

Mini spots, a commercially prepar product with unitar characteristics to oasis, can be stuck onto a small silver board or, as in this book, a perspex disc. Use superglue for strength – it is safe to do so, as the glue will not be anywhere near the cake.

You will need at least three minispots for a natural group of flowers flowerpaste down in between the mmi spots and then cover over all three with some more leftover white paste, then finally cover everything right up to the edge of the disc with the same covering as used on the cake, if suitable. In this book, sugarpaste is used throughout. You can then stipple on colours such as green and brown (using dilute Fern and Bamboo droplet colours) with a damp natural sponge. Do not take the colours up to the edge, but let them fade away gradually. Now push in the prepared flowers and leaves.

Wisteria is made in the same way as broom (see page 18). Use pale blue flowerpaste and dust with mauve shades

PERSPEX 'PEPPERPOT'

This item has seven holes - one in the middle and six around the edge - so that groups of wires can be pushed in, using it like a vase. Tape several different items together at the point at which they are inserted to make one thicker stalk, which is easier to push into the hole than several finer wires. This will also help to make the arrangement more stable.

PERSPEX RULER

For arrangements on the board at the side of the cake, you can stick a mini spot or spraymaker (more suitable for one or two large flowers) onto a ruler-shaped piece of perspex. Then push the 'ruler' in under the cake as far as it will go.



FLOWERPICK

This comes in two pieces: the stand and the flower holder (see below). I ill the flower holder with leftover white flowerpaste and push in the wires of a formal or semi-formal arrangement. As with a pepperpot, you can tape several items together to make one thicker stem.





FET HE THE TANK TO BE TO

mpty flower pick first, as this makes it much easier to insert the final arrangement. Only use a product that is made from food-approved plastic, as this cannot be cut if an electric knife is used on the cake

When the cake is to be cut, remove the flower arrangement and holder and place in the stand

CRESCENT-SHAPED ARRANGEMENT This is a relatively easy way of presenting a formal arrangement (see pages 76–9).

1 You will need two 24-gauge wires for each arm of the spray. For a 20cm (8m) cake, these should be about 15cm (6m) long. Start taping one wire with florist's tape and when you

have covered about 2.5cm (1m. join in the other wire. Reperture the other side of the spray

2 Form a 5cm (2in) length of 28-gauge wire into a loop and twist underneath. Bend the loop at right angles to the twisted wire (A)

3 Start making one side of the spriss with very small items, adding larger items as you progress, taping them to the covered wires with half-width tap. Leave plenty of space in between and use lots of leaves – they are not only essential to the overall colour and harmony of the spray, but are also easily arranged at different levels. Finish taping items onto the wires about 2.5cm (fin) from the middle of the complete shape. Bend the covered

4 foin the t

with the term of the term of

5 Not the substitute focal point, then greatest the focal point, then greatest wires underness, the wires to neaten Fig. 1 and the wires to neaten Fig. 1 and the wire it is well covered at 1 and 1 a

6 Finally stand back to the irrangement, two tking with the where necessary (I)





PERSONAL TOTAL

PRESENTING THE CARE

Cover the cake board with sugarpaste at least two days in advance of the cake, to allow the covering to become hard.

Cover the cake at least one day ahead of marking on any side design with a craft knife or scriber, to allow the covering to harden a little. Mark any necessary measurements on the side surface before working an edging, such as a snail's trail, around the base. See also the side design templates on page 126, which will fit any shape or size of cake.

PIPING

Make piping bags more secure with a piece of half-width masking tape long enough to wrap all the way around the bag and stick to itself.

To match piping to the cake, take a piece of the sugarpaste used to cover the cake and mash it down with a little water in a bowl until it looks like thick royal icing. Use this to pipe the 'snail's trail' around the base of the cake – it will be a perfect match.

Alternatively, use royal icing matched to the cake covering, but remember when adding colour that the icing will dry fractionally lighter

PRESSURE-PIPED RUNOUTS

AND BRUSH EMBROIDERS

Pressure piping — normal piping with more pressure applied — is used for 'runouts' where a build-up of icing is required to fill a shape. In brush embroidery, royal icing is pressure-piped around the edge of a template shape and then brushed down to cover it using a damp paintbrush

- 1 Cut out a piece of roasting bag to fit a wall tile and fix it in place on the tile with masking tape, making sure that the covering is really taut.
- 2 Cut out a strip of greaseproof paper slightly longer than the width of the tile and a little deeper than the design to be copied. Trace out the design on one end of the strip and then push this under the roasting bag. Work the design in pressure

and pipe the lace si

piping or brush embroidery, then pull out the greaseproof strip until it is well clear of the first design and repeat the work as many times as you need. It is always wise to work a few extra pieces in case of breakages

3 When piping 'lace', wherever possible keep to the same design throughout, as for the cakes in this book – you will work much more quickly if you know the pattern well





required to complete the arrangement. Stand back to the overall effect, adjusting with tweezers as necessary.





CAME AND DECORATION

20cm (3/n) oval cake and 33cm (13/n) oval board Covered in champagne

fondant ...

Leftover white flowerpaste (gum paste)
Pink Euphorpia and vellow dusting powders
Occin (42/e) matching vellet robon, 1 Scri

Double-sided adhesive tape

SPECIAL EQUIPMENT

3 mini spors

tempiates (see page 126)

FLOWERS FOR THE TOP

APPANGEMENT

FLOWERS FOR THE BASE

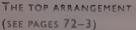
early summer, while the colours to reflect the freshness the colours and their many leaves are just

slightly off centre, ready to take the flower pick. Push a perspex disc partway under the cake where you want the flower arrangement to be positioned, and then stick on three mini spots (A). Measure and mark the height for the face around the side of the cake and the

the instructions on passes one leftover white pastes in the flower completed spray. Insert the pick a spray into the prepared hole in of the cake

3 Using the lace template, pipe of at least 25 pieces of lace in mat royal teing, using a No. 0 piping tul (see page 78) (B)







4 For the rose and calyx design on the side of the cake, make some fairly soft royal icing and colour it with pink dusting powder for the rose, Euphorbia for the calyx and yellow for the stamens.

Pressure-pipe eight roses and calyces, plus a few extra pice breakages — piping the roses and separately makes them easier to h (C). When working the roses



 Λ Push the perspex disc and mini spots partway under the





C To work repetitions of the rose and calyx designs, pull the strip of greaseproof paper on which the outlines are drawn along under the roasting bag and pipe the next design



D Using two izers, push ribbon ;

the disc to br — building up the side
dianthus flowers and leaves and full an

back petals first, followed by the front.

Flood icing into both shapes and dry under a lamp. When dry, pipe little yellow dots into the centre of each rose

5 When completely dry, remove the shapes from the tile. To fix the lace, roses and calyces in place, pipe on about seven dots of royal icing with a No. 0 piping tube and then push in a piece of lace on top. Fix on two more pieces in the same way, then pipe on large dots of icing and fix on the calyx first, slightly overlapped by the rose. There should be three pieces of lace between roses.

6 For the base arrangement, cover the said spots with leftover flowerpaste so, page 71). Paint with egg white, so with classified the harp case from a with classified the case of a with a distance of the case of

the disc. Push in the ribbon grasses, then the dianthus flowers, and fill any spaces with more grasses (D)

7 To complete, stick the velvet ribbon around the edge of the cake board with double-sided adhesive tape.

THE BASE ARRANGEMENT

I his is made up the selection of dianthus II in different shades of pin and white plenty of green dianthus I is many hibbon grasses a you ake to hill in any gal



Ins massic

Inpressor total address the form of the result of the result of the pressor total address of the property of the result of the r

CAKE AND DECORATION

20cm (8in) oval cake and 33cm (13in) oval board. covered in champagne

SPEC AL ESC PMENT

FLOWERS FOR THE TOP AND BASE ARRANGEMENTS fondant) on the top of the cake, the size of the perspex disc. Fix three mini spots to the disc for the top arrangement, and the cake is a six of the cake in the



position of Psp. 1 at at case to icing around the top recess using a No.1 piping tube (tip).

2 Dr. s. cr. r. jett ri ... to cent pull atti " " different pattern but still using the colours of the flower arrangement Using the mosaic cutter (B), cut out plenty of small mosaic pieces from white flowerpaste (gum paste) coloured with bamboo droplet colour to match the cake covering. To work out how many you need, cut out and place square, then multiply up to fit around the board. The number of coloured preces required depends on the pattern Make about 20 in each colour to start with, and then extras if you need them



Marie Brand Comment of the second

there will be plenty of room



3 The mosaic pieces are easier to use if they are hard enough to hold with tweezers. Pipe royal icing onto the back of each mosaic piece and then position it on the board. Complete the pattern first (C), then fill in the ivory pieces. Try to

follow tl
working ii
need to cut some ii
in small spaces. If
awkward shapes you i
them to dry – just



A Draw out the mosaic design on the cake board. You can use



If Use a special mosaic cutter to cu



the pattern first.



District to set of a final formation in rows

onto the board and put in place. Do not try a very complicated design unless you have plenty of patience!

4 Add a row of ivory mosaic around the base of the cake, rather than piping a snail's trail. These pieces are more difficult to put on than those in the flat design: it is better to put the royal icing on the back of the pieces than on the board (otherwise it tends to ooze out from underneath).

5 With a damp sponge, stipple some diluted Bamboo and Fern dioplet colour onto the paste on the disc and put in the iris flowers. It was and ribbon grasses. If you have any spire leaves of a different shape push these in at the front. For the bac art agreement, cover the main spot of a different white flowerpaste and put

in a ranch smaller group of its flowers. leaves and rabbon grosses

6 Fix some green mosaic pieces around the top recess, then slip the disc and flowers into place. To complete, stick the velvet ribbon to the edge of the cake board with double-sided adhesive tape.

THE BOARD DESGN

The iris pattern for the mosaic on the cake board is a stylized version of the flower arrangements on top of the cake and on the board. Keep the design simple unless you have endless patience.



Special celebration

With search as a section of the sect

CAKE AND DECORATION

33cm (13in) square board covered in champagne

A STATE OF STATE OF

Matching royal lung

•

See. A. Lor PMENT
Prisper disc with pepperpot
No. 0 piping tube (tip.

2015

Roasting bag

FLOWERS FOR THE TOP

Exercise of the middle of the problem of the middle of the problem of the problem



Following the marked curves, pipe about seven dots of leng at a than and push in a piece of lace of Repeat all the way around the semake a continuous band of lace.

3 There are plenty of flowers in imarrangement, so you will need to pout fairly carefully - perhaps by tape them into a polystyrene block in the general shape of the arrangement, the with plenty of space between the





avoid breakages. Look at the height and spread of the whole arrangement at this stage, and trim accordingly. It may be that some flowers need to be everything in without the head being in danger of knocking aga



king and then gently push in the lace





4 Make the euttoms the central total point of the arrangement and cluster pittosporum leaves and carnations around it. You may need to strip down each stem to one wire at the base, so that when taped together they will fit into the centre hole of the pepperpot. Push in the group stem securely, any space and the flowers could swing around

5 Now make the rest of the flowers in two separate groups – freesias, roses and aucuba leaves, then gerberas and freesia buds – to alternate around the arrangement. Give the freesias, roses and aucuba leaves a length of wire about the tame as the height of the middle of the arrangement or longer, so that they add breadth to the display. Turn down the

2cm (%in) of each wire to push into



Wintercolour

I wanted to design a cake that would introduce some space vivid colours to any winter event. When I made the learner anemone they reminded me of the jack Front financial see on windows before the advent of central heating expanding Christmas time.

CAKE AND DECORATION

20cm (8in) square cake and 33cm (13in) square board, covered in champagne ivory

Matching royal icing
White flowerpaste (gum

page 11)

White Hologram dusting

bowder

velvet ribbon, 1.5cm

SPECIAL EQUIPMENT

Perspex disc and pepperpot

The state of the s

FLOWERS FOR THE TOP

Anemone flowers and leaves (see pages 14–15 and 67) 1 Cut a recess in the sugarpaste (rolled fondant) in the middle of the top of the cake, the size of the perspex disc. Roll and cut out a very thin layer of matching sugarpaste and lay this back in the recess. Pipe dots of matching rood using around this circle using a No. 0 piping tube (tip). Measure and mark a straight line around the sides of the cake about 6cm.



temp along this line, then pip trul of marching same those base of the cake

2 Cut out several leaf shapes from those pastern and pastern and a pastern and a cutter. Follow the instruction on the making memory have entry to cutting out all the V shapes. On some torner, are the cotton of the leaf of the cuttern and the leaf of the cuttern the fingers' backwards usual and tool; start at the points and pull tool gently but firmly over the pastern hashould or to the leaf to staffer all the leaf to staffer slightly, superpose foam (A)



THE TOP ARRANGEMENT

170.770117777



3 When you have made three or four leaves, stick them onto the cake directly below the line of piped dots using royal icing (B), keeping them at the same angle.

4 When you have made and stuck leaves all the way around the cake (you will

need about 32), attacl
to the leaves wherever
without risk of breakages. I replet in egg white and
Hologram dusting powd = 1
royal icing onto the leaf re



A Curve the fingers of the anemone leaves using a leaf aid apple foam.



Il Make several leaves a

fix the leaf to the



C Pipe a dot of royal icing onto the leaf shape, dip a geratine droplet in egg white and then in White Hologram dusting powder, and fix to the leaf so that it sticks out show



D Paint #

5 Cat out the sum mand or of the is.
Least from white flow up the care on.
No Least to When drs. paint with the care of the solution and their late, is well.
White Hologram dusting powder (D).
List is to the lake discounted a sum of the care of t

6 Decide on the height of the flowers and then tape in an extra leaf just above where the stem will sit in the pepperpot.

Add some extra foliage if liked, taping it to the anemone stems. Start putting in the wers from the centre, keeping is retting as upright as possible so that some on push in the lower items without the oil breakages. On the controls present in standard present in the last tensor so of all the post in the last tensor so of all

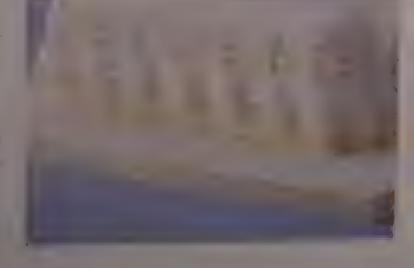
Spring of the service of the service

7.1 contact the first that the first to do not be still addressed adhesive tape.

THE CETA

arrangement

I and etc



Springtime in Wales

so with the main feature for this decided to use the Weilinehic ending that the stark and leave to available by the monotone time stark and leave to available by the the stark and leave to available by the star

CAKE AND DECORATION

20cm (8in) oval cake and 33cm (13in) oval board.

fondant)

Leftover white flowerpaste

Fern and Bamboo drop et

Smail daffords heads (see \$106cm (42in) matching we'vet ribbon, 1.5cm

SPEC AL EQUIPMENT

1 Cut a recess in the sugarpaste (rolled fondant) on top of the cake, the size of the perspex disc. Pipe dots of matching royal icing around this using a No. () piping tube (tip). Fix three mini spots to the disc for the top and one to the perspex ruler, then slide this under the cake in the correct



position, as far as it will go
of the cake will keep it in j
the three mini spots on the

2 Mark the position of the sid lightly using a scriber or Roll out some pale grand, using the side desi. cut out two large sizes and (A). Keeping two pieces start to shape the other one. Charrow V shapes of varying all along the curved edge. Using a kand tool, mark indentations to refet the leaves and stems B). Turn the start to press the shape gently onto the way along. Work and fix the other in

shapes in the same way



THE TOP ARRANGEMENT

height and angle at which the flowers are set into the arrangement. Plenty of leaves and several different kinds of follage help to enhance the fresh colours of the blooms.

FLOWERS FOR THE TOP

Daffordi flowers and leaves (see pages 30-31 and 67) Archem IIa leaves (see page 68) My leaves (see page 66) Rusty-back fern leaves (see page 69) Etter fol age

FLOWERS FOR THE BASE ARRANGEMENT

Daffodi flowers and leaves

Rusty back femileaves

3 Using Fern droplet colour and gum arabic solution, paint some sections as leaves and stalks, leaving the remaining sections the original green to create a

feeling of light onto the leaves (C). Pipe 18 sugarpaste around the sugarpaste around th



large shapes from pale green flowerpaste. After shaping and



B use a leaf ad too to man



C Paint some sections with Fern droplet colour and gum arabic solution, leaving the remaining sections the original goodour to give a feeling of light filtering through the leaving



D Make the daffodil flower for the side decoration mailer petal shapes and make the little trumpets separate. Fix these in place once the petals are stuck to the

like to do this only between the sections of the side design (as shown)

4 Make some daffodil flowers following the instructions on pages 30–31. Work with the smaller petal shapes and make the little trumpets separately (D). Arrange the flowers in groups, some overlapping slightly, then fix the trumpets in place with a small amount of royal icing.

5 Arrange the main group of flowers and leaves in the mini spots, then shp the flower arrangement and disc into the recess in the top of the cake.

6 Cover the mini spot for the side arrangement with leftover white the earth sagarpliste and of the work admits a Bamboo and fixed topact of an over the metale of the

domed area. Cut the paste in gentle curves. Arrange the flowers and leaves in the mini spot.

7 To complete, stick the matching velvet ribbon to the edge of the cake board with double-sided adhesive tape.

THE SIDE DESIGN

You will need about 25 small
daffodil head
the design around the side of
the caking the caking the caking the leaves, at
different heights and



Summerinan

The scabious is a very deficate flower that I not difficulty but is tremendously effective in givens the fecunglof peace of miner days. As I had used the same coatter for both the the proofs. It bought it would be appropriate to use the longer as a feature on the side of the cake.

CAKE AND DECORATION

20cm (8in) round cake and i3cm (13in) round board covered in champague ivody sugarpaste (rolled fondant)

Matching royal icing Howerpaste (gum paste)

Matnum Liac dusting powder Cetation diloptets (see page 11)

Nee green floors shape 106cm (47m) matching verves robbots 1.5cm (***) wide

Double a ded adhesive tape.

SPECIAL EQUIPMENT

No 0 piping tube (tip)

FLOWERS FOR THE TOP

1 Cut a recess in the sugarpaste (rolled fondant) in the middle of the top of the cake, to match the size of the perspex disc. Roll and cut out a very thin layer of matching ivory sugarpaste and lay this back in the recess. Pipe dots of matching royal icing around this circle using a No-0 piping tube (tip). Measure and thank a straight line around the sides of



the cake about 5cm (2m) up from the surface of the board (A). Pipe do of royal icing along this line, then pip a small's trail of matching sugarpast around the base of the cake

2 Roll out the mauve flowerpaste (gum paste) and dust with Platinum Urlac dusting powder (B). Cut out several shapes using the No. 3 cutter do not try to cut out all the shapes in one go, as they will begin to dry out. Work the shapes in exactly the same way as the petals of the scabious flower (see pages 54–5, step 2), but this only the three main petals, plus the sides and end of the single one. Do not fold this petal over, but I base forward so that when it is I onto the cake the three petals will



THE TOP APPANGEMENT

?



3 Starting from the back of the cake, pipe a small amount of royal icing on the back of the single petal and place it directly under the row of piped dots (D). Pipe another dot on either side of the

petal to secure. W
six shapes still to g
will n
or space them fur
last one sits comt



13



Control of the first of the fir



4 Put out a pile of gelatine droplets so you can select those that are roughly the same size. Pick up a droplet with two zers and pipe on two dots of for ill teng directly opposite each other than use one of the dots to fix it in place as under and touching the middle petal.

5 Work out roughly how you are going to arrange the flowers. Tape several stems together at the same point, so that when the group stalk is pushed into the properties the flowers sol, look superide. Start a serting the flowers sol, look superide. Start a serting the flowers sol, look superide of two known outwinds. On the late depression to the service of the service sold the service means the start of the service service at the service service service at the service service service at the service service

egg white to book like hew Slip the flow it area? meet into the recess

6 to complete, steek the matching velocity tibbon to the chood of the cake board when the cake to be suffered to the cake the cak

THE SIDE DESCRIPTION OF THE SIDE DESCRIPTION OF THE STATE OF THE SIDE OF THE S

of the cake Once fixed in position, these are



CONTRACTOR . ..



SPITA IN PMENT



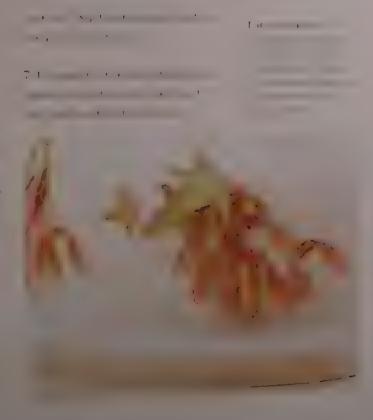
5 , 5 1111 , \ A Cut out the sycamore seeds from beige?



in place, pipe little dots of (1) in iting in spiral curves between the groups of seeds and leaves, to grow better overall shape to the design

5 Pick up a gelatine droplet tweezers and pipe on two dots of ting directly opposite each other, the use one of these to fix it to the under ode of the wings of the seeds and tips of the leaves (D). Only put two can reach without risk of breakage.

6 Arrange the flowers and leaves in the pepperpot, working from the middl out. Tape a number of items together to fit in each hole of the pepperpot. I used a few wild geramin leaves (cut. 126), dusted with Burgundy powder at the edges, as filler toliage, but any roundish leaves would



Car and Carlot North

2

.

Sou ALEQUEMENT

•



3.

· ·







C As you add layers of leaves alternate them with those _ the previous layer Lift the leaf points away from the side of the rake and support on soft foam while you work more leaves



board and the

4 Consequence of the properties of the position them around the edge of the constant of the mass of the constant of the mass of the constant of the mass of the constant of th

5 Fix the mini spots to the disc, then cover with leftover white flowerpaste (see page 71). Paint with egg white, cover with sugarpaste and trim. Supple on diluted Bamboo and Fern droplet colour with a damp sponge, fading away at the edge. Push in the flowers and leaves, starting in the middle and working outwards. Add ribbon grasses

The same that the same

6 la de la companya d



And a solid deside a supply of the second of

Ethiophining country to the op-

Company

take stops of over in

Die an Branklein rabbiere is

The treatments that it bear to the little that the treatment of the treatment

reserved at the beat - inclining of course & completed to

14

with the people of the day of the state of t

and it the presion with a soil dute united

2 From the accuracy will not come pulse

formal that a finite man

plant secret men be

thereit were tree dead

1



THE TOP ARRANGEMENT

Massed snowdrop flowers and leaves are set off by stalloped shamrock leaves

FLOWERS FOR THE TOP ARRANGEMENT

Snowdrop flowers and leaves (see pages 56-7) Shamnock leaves (see page 65) Darsy flower and leaves (see pages 32-3) Filter foliage

FLOWERS FOR THE BASE ARRANGEMENT

Daisy flowers and eaves

Shamrock leaves (see



single petals, perhaps an orchid lip (C Texture the trees with a cocktail stick or leaf aid tool, and cut the edges to create a less solid look. Stick these on in groups, sometimes overlapping, using royal icing

sticking on, so that they look
cardboard cutouts. (
of a few houses
pole, and stick onto the cak





B. Cut out shapes for the lower him in a variety



C Cut out shapes for the trees from flowerpaste in a variety of greens, using a range of different cutters. These can include the control of the control of



D Stick the trees to the cover-spping the tolensure that these si

5 his the min spats to the disc from some with cettaries white flow pasts. Print with egg white convexts a per of sugarpaste and supple on some diluted. But become four dioplated but become four dioplated but showed to prove and leaves, and leaves, plus shown as keeper and one daisy flower and leaves, starting in the middle and working outwards. Ship the arrangement into place in the recess.

6 For the base arrangement, make three autumn leaves in any shape from flowerpaste coloured with Bamboo dropict colour, and when any dust with Oak and Must and powders. Mis appoint white those poste with aga white could it test inhabit thick toxid acing. Paint that around the edges of the leaves and maked tells atom with White Honogram peak tell to cox like hourtrost. Vexer the

managed on the following sugarphic stages a record of a table at asset of the sugarphic stages of the

7 Lead to show the marking a control of the case of the case of the case tips

perhaps from an occasional



Green alon

CAKE AND DECORATION

33cm (13in) round board.
Covered in dark green

Leftover white flowerpaste

Nile green florist's tape Flowerpaste (gum paste)

Green paste food colour

Heraldic Black droplet colour Melon paste food colour Pale green royal icing Gelatine droplets (see page 11)

O6cm (42m) dark green ribbon, 1 5cm

SPECIAL EQUIPMENT

FLOWERS FOR THE TOP

The had the performance of the p

1 Put some leftover white flowerpaste (gum paste) into the flower pick and push it into a polystyrene block. Tape the clematis flowers and leaves into a group and push into the flower pick. Make a hole in the top of cake, ready for the pick. Measure and mark the positions of the leaves around the side of the cake.



2 Mix green flowerpaste in a rang shades, from light to dark. For dark shades, add some Heraldic Black colour; for pale, add Melon paste for colour. Use the darker colours man for the larger leaves, getting I they become smaller. Roll out a very thinly and cut out the leaves using the Nos 23–28 cutters (A). You can put in the main vein with a leaf aid tool this is not essential. Keep the shapes that

3 When the leaves are fairly dry, fix them to the cake with royal using start with the large dark shapes and radiate these around the flower pick hole. Now bring in the middle sizes, mean outwards and overlapping as much as possible. The small leaves back better scattered further apart. Check that the



THE TOP ARRANGEMENT

the an uneven number clematis flowers for this attrangume—with at least one group of wired leaves for each flower stem. Make sure the leaves on the cake extend outwards beyond the flowers.



4 Position the flower arrangement on top of the cake, pushing the flower pick well down into it. Check that the leaf shapes on the cake extend outwards beyond the flower arrangement. It necessary, you can add som small leaves at this stage to a better overall balance to the



A Cut out the leaves for the top of the rake from flowerpaste



II. Short the town

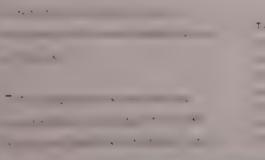




leaf shapes in the control of the property of the wet brush to a position of the icing to represent veins. We dry, fix the leaves control of the cake show the large leaves were used with two smaller leaves on top of each

6 Pipe a snail's trail around the first of the cake using the green suggests trolled fondant) let down with a first wing page 73) (D). Pipe two dots of rung onto each gelatine drople for the opposite each other, then use one of the







Elegant blooms

CAKE AND DECORATION

33cm (13in) rectangular

fondant)

Matching royal icing

SPEC AL EQUIPMENT

.

FLOWERS FOR THE TOP ARRANGEMENT These magnor as are lovely to different types of eaces

These magnor as are lovely to different types of eaces

These magnor as are lovely to different types of eaces

These magnor as are lovely to different types of eaces

1 Decade on the position of the flower pick and make a pole in the top of the case in reada co. Fix a minor spot of to the perspect to end do do this reader the case of the is volumed to the volume of the perspect to the do do this reader the case of the is volumed to the Patrician do the flower pick and post that it is a polystyrene block.



2. I per the proposition of the with thoreto take steps so that seems 1 is the step so that seems 1 is the step so that seems 2 is the step is a seem to the step of the seems of perfect seems 1 is the step of the seems of the step of the seems of the step of the sake. You can finalize the placing of the flowers later, when the arrangement has been inserted into the top of the cake.

3 For the freehand design on the top of the cake, first make the 'pebbles' from white flowerpaste. Roll a small shape and then flatten it, but also make a few that are rounded. (The number you make is your own choice, but I



THE TOP ARRANGEMENT

time the colour and elegance of the blooms to make this arrangement truly eye-catching. The pebbles and royal iced dots help to keep the design flowing.

FOLIAGE FOR THE BASE ARRANGEMENT

Rusty back lern

Aa hemoa leases (see page 68)

Alexanders leaves (see

Rosemai / sprigs (see

Eucalyptus leaves (see

iller to age

the exercise peace the pebbles on the ease and no may them it in extremed the hole whereath though pack with good in a pleasing design, then pipe on a very small dot of royal icing for each pebble

using a No. 0 piping tube 1 p. ind tiv in place A. Pipe voine in one d to of in to continue till, in a continue to shapes of these curves in the corners of the board.







14



C Select leaves and grasses for the base arrangement to provide height and width, and a variety—haper and shades of green. Adjust the arrangement with tweezer—necessary



D Once you are satisfied with the arrangement to place geratine droplets carefully or the strength of the stre

4 Using the lace template, pipe at least 32 pieces of lace in matching royal icing using the No. 0 piping tube. Mark out the cake side design using both templates Pipe a small's trail of matching sugarpaste (rolled fondant) around the cake base. Following the curved marks, pipe seven dots of royal icing at a time and push in a piece of lace on top. Do not start too close to the position of the side.

5 For the base arrangement, cover the mini spot with a thin layer of leftover flowerpaste, paint with egg white and cover with sugarpaste. Supple on some diluted Bamboo and Fern droplet colour (see page 71). Select leaves to give both height and width, and aim for a variety of shapes and shades. Arrange the leaves in the mini spot (C). Finally,

place gelatine droplets on the alchemilla to look like dew (D)

6 Push the flower arrangement into the top of the cake and adjust if necessary. To complete, stick the matching velvet ribbon to the edge of the cake board with double-sided adhesive tape.

THE BASE ARRANGEMENT Andervariety of learn different shades is arranged in .



Pirk carner

blooms. Once I had made the fowers buds and leaves I we see them arranged smoothy as a group on this rake for we trend many leaves in different studes and sizes.

1 Cut a trees in the auguspace (indied trindant; in the middle of the top of the

the care is stall a mail a trail of matching around that care is stall a mail a trail of matching around the base of the cake.

Writing a Nor O graphing table (tap)

2 for three min spect to the distribution

a love of champages sens when

form disigner colons with a designation of the colon starting from the centre of the to the cyclamen flowers, but yearsall, working outward.

1

tensions and the largest over the this

enter (You man protes to roll out a cent these, say, ten at a time ! Place rad trape on add foam, and indent a ven themad the center, pressing quite hard lead it of Pank rach lead



CAPEAUL L NA

Francis of the State of the Sta



THE TOP ARRANGEMENT Make up the arrangement from a selection of cyclamen flowers and buds in different shades of pink and white complemented

and white, complemented by their pretty marbied, heart-shaped leaves.



of the cake with royal icing and lift the point away from the side with the leaf aid tool, so that it does not hang flat against the surface of the cake. 4 Add some white flowerpaste to the green to achieve a lighter tone and then cut out about 60 heart shapes using the No. 41 cutter. Work in the same way as



A Use the perspex disc to mark and cut out a recess in the

the flower arrangement will eventually be positioned



out the curs



C The leaves around the cake side are cut out in three sizes, from three shades of green flowerpaste, Indent the main vein by pressing quite hard with a leaf aid tool on soft foam



Paint the leagum arabic solution, using and the palest most dilu

for the large leaves (see step 3), then paint with a more dilute mex of the Fern dioplet colour and gum arabic solution. These shapes will form the next layer and an extra layer in the top part of the curves. Finish off by cutting out about 90 hear shapes from very pale or sale paste, using the No. 42 cutter. Paint these with the very palest mixture of Fern droplet colour and gum arabic solution. These leaves will follow the top curve and should be bent into their natural shape.

5 Pick up a gelatine droplet with tweezers and pipe or tree districtions to ng date its opposite each other than associated the dots to the the croplet with a principle to the property of the principle of the principle of the date of the croplet with a principle of croplets. Wherever year displacement of the date of the croplets.

6 Taking great care not to damage the leaves that an extreme are but its

thace area or a read discovery rate and dip into the recess.

7 To complete, stick the matching selection of the decided with double-sided adhesive tape.

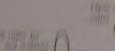
THE SIDE DESIGN

Contine picts lighter the finished effect



Cutters and templates











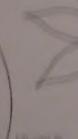










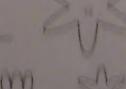




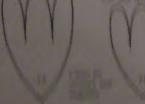


















Cutters and templates

Some of the cutter shapes shown on these two pages are used to make more than one flower or leaf. The numbered cutters you will need are listed with the individual projects. Templates for the side designs, pressure-piped runouts, lace and freehand leaf shapes are provided on page 126.

Star conter



Lobelia cutter for broom and scabious



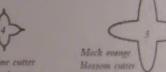


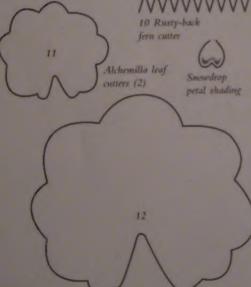
Stephanotis cutter for dianthus and pansy salyx

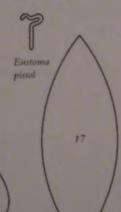


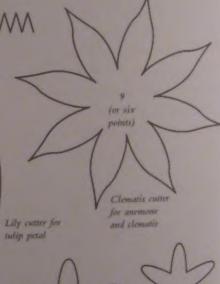


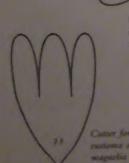
Daphne cutter for moch orange blossom calyx











Cutter for cyclamen, eustoma, freesia, gerbera, tose and sycamore seeds



Cutter for carnation, chrysanthenum, cornflower and sycamore seeds







E S

